STRENGTH IN NUMBERS

The CanLit Community

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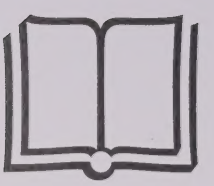

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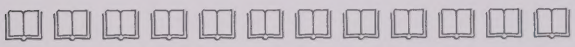


Exhibition and catalogue

by Natalya Rattan and John Shoesmith

Thomas Fisher Rare Book Library, University of Toronto

27 January to 1 May, 2020

Catalogue and exhibition by Natalya Rattan and John Shoesmith
Edited by Marie Korey and Timothy Perry
Exhibition designed and installed by Linda Joy
Digital photography by Paul Armstrong
Catalogue designed by Stan Bevington
Catalogue printed by Coach House Press
Cover image: *Our Land Illustrated in Art and Song.*

ISBN 978-0-7727-6129-3

LIBRARY AND ARCHIVES CANADA CATALOGUING IN PUBLICATION

Title: Strength in numbers : the CanLit community / exhibition and catalogue by John Shoesmith and Natalya Rattan.

Names: Thomas Fisher Rare Book Library, host institution, publisher. | Rattan, Natalya, 1987- author, organizer. | Shoesmith, John, 1969- author, organizer.

Description: Catalogue of an exhibition held at the Thomas Fisher Rare Book Library from January 27, 2020 to May 1, 2020. | Includes bibliographical references.

Identifiers: Canadiana 20190235780 | ISBN 9780772761293 (softcover)

Subjects: LCSH: Canadian literature—19th century—Bibliography—Exhibitions. | LCSH: Canadian literature—20th century—Bibliography—Exhibitions. | LCSH: Canadian literature—21st century—Bibliography—Exhibitions. | LCSH: Authors, Canadian—19th century—Exhibitions. | LCSH: Authors, Canadian—20th century—Exhibitions. | LCSH: Authors, Canadian—21st century—Exhibitions. | LCSH: Publishers and publishing—Canada—History—19th century—Exhibitions. | LCSH: Publishers and publishing—Canada—History—20th century—Exhibitions. | LCSH: Publishers and publishing—Canada—History—21st century—Exhibitions. | LCSH: Thomas Fisher Rare Book Library—Exhibitions. | LCGFT: Exhibition catalogs.

Classification: LCC Z1375 .T56 2020 | DDC 016.8108/0971—dc23

Introduction – Strength in Numbers

As any archivist or librarian who works with literary papers will tell you, the processing of an author's collection is often an intimate experience. By sorting the reams of papers and files accumulated by a writer – everything from the handwritten and typed drafts of their work to the correspondence, the copy edits, the galley proofs, the marketing material, the ephemera, and the books themselves – the archivist not only gains valuable insight into the creative process, but also a window into the heart and soul of the individual. The revelations can be illuminating and raw: information about personal relationships, for example, or maybe a writer's fragilities, or rivalries with other authors. In short, by sifting and sorting through a writer's archives, the archivist can construct a complex and multifaceted understanding of an author's life and work.

Authors' papers also play a crucial role for scholars and historians. They are an important resource – at times the only resource, if an author has died – to help build a comprehensive biography of a writer. In many collections, all of the elements of a writer's work are well preserved, including details about their creative process, their relationship with editors, publishers, and other writers, and how these friendships and relationships have helped to shape their work. For this reason, the Fisher Library, with its rich collection of literary archives, has become an important destination for countless biographers and those writing histories of this country's literature.

The strength of the Department of Rare Books and Special Collections in collecting Canadiana, both historical and literary, began when it was founded in 1955. As stated by the Fisher Library's long-time Director, Richard Landon, in his exhibition catalogue *Bibliophilia scholastica floreat*, which celebrated fifty years of the Department, there was a concerted attempt from the beginning to comprehensively collect and compile materials that would tell the story of our national literature, including the archives of writers. This accounts for some of the Library's earliest Canadian literary papers from a number of the country's earliest authors, including Duncan Campbell Scott, Archibald Lampman, and Bliss Carman.

The Library continued to build up its collections of literary papers in the 1960s, with the arrival of archival material from Earle Birney, Leonard Cohen, Gwendolyn MacEwen, John Newlove, Al Purdy, Raymond Souster, Contact Press, and others. In the 1970s, as scholars began to acknowledge the growing global influence of Canadian literature, the Library continued to acquire the archives of many key authors, including the papers of Margaret Atwood. Today, the Library's collections have grown to over four thousand linear metres of material, representing the archives of over one hundred writers, with additional authors' papers being added each year.

When we first began this project, our intent was to curate an exhibition that examined what we were calling the contemporary CanLit 'canon.' In short, we would dis-

play literary archival material to showcase the work of post-Second World War writers in Canada – the modernists who helped to position and define our current understanding of contemporary CanLit. It would feature authors such as Souster, Cohen, and Irving Layton, who were at the forefront of this modernist movement, and material from the emerging literary presses in the 1960s, including the now legendary publishing firms House of Anansi and Coach House Press. We would also focus on the writers who would eventually become global literary icons, including Atwood, Michael Ondaatje, and Alice Munro, who solidified the country's literary reputation by being awarded the Nobel Prize for Literature in 2014.

We quickly discovered the problems with choosing this theme. For one, the word canon itself is fraught with contention. How does one define a canon? Who is in it? More importantly, who is left out? Moreover, compiling a comprehensive history of Canadian literature, no matter the era, is outside the purview of our expertise. As librarians and archivists, we are the gatekeepers of our collection, not the experts, and there are scholars far more adept at pursuing that type of project. Instead, we settled on a different approach: to focus not on the CanLit canon, but the CanLit community.

Writing is a solitary endeavour, but publishing is not. A manuscript is the product of days, weeks, months, and often years, spent alone at a desk. The editing process requires many hours on top of this, with every paragraph, sentence, and word subject to scrutiny. Further, the business of publishing involves a network of many individuals representing different facets of the process: the publishers themselves, the agents, the illustrators, the publicists. Writers, as well, have formed important communities amongst themselves, to speak with a collective voice. When Graeme Gibson died earlier this year, an obituary in the *Globe and Mail* remarked upon this. As Gibson told writer and biographer Rosemary Sullivan, the notion that individual artists function best in isolation was nonsense; in fact, there is strength in numbers.

Exhibition Outline

This exhibition is an attempt to tell part of this story, primarily by using our extensive literary archival holdings to showcase the communal and collaborative efforts so important to Canadian publishing.

To provide some context, it begins by looking at early Canadian literature. While the Fisher Library's archival collections are not exhaustive in early CanLit – certainly not as comprehensive as our print holdings – there are a number of interesting and important manuscript artifacts, including correspondence from Susanna Moodie and Lucy Maud Montgomery, as well as a wonderful manuscript by Archibald Lampman that carries a fascinating provenance.

The Fisher's archival collections contain some of the earliest, and typically unpublished, writings of a number of our authors. These materials, including juvenilia, are

often whimsical in nature, and demonstrate the earliest engagements with writing and publishing by authors, capturing first ideas and drafts as their minds were maturing. Some examples of this work will be on display. An exhibition on CanLit that utilizes writers' literary archives must also of course include an extensive collection of drafts, so these are well represented in the next cases of the exhibition.

The next section includes material that demonstrates how the work of writers ends up in print: from self-publishing, which continues to be an important means for many authors to get their work out into the wider world, to the role publishing houses play. We also devote a case to illustration. That includes not only the importance of the cover design, but also how works are illustrated by important Canadian artists, including the close and decades-long collaboration between Charles Pachter and Margaret Atwood. And while the many individuals of the CanLit 'ecosystem' – the agents, the booksellers, the publicists – are represented throughout the exhibition, we devote a full case in the latter part to celebrate their important role.

We conclude with a display featuring the Fisher's most-accessed literary collection: the Margaret Atwood Papers, specifically focusing on Atwood's best-known work, *The Handmaid's Tale*. It is a fitting end since most of the various aspects of publishing – the drafts, publication, marketing, readings, adaptations, and translations – are fully represented in the Atwood Papers.

Exhibitions by their very nature should be informative. But they should also be visually interesting, to draw in the visitor. Reams of paper, which tend to comprise the bulk of an author's archive, can be difficult to read in an exhibit case. As a result, we have picked items to display that are not just informative but are, we hope, ones that viewers can actively engage with visually.

Our approach to this exhibition is guided by our experience as archivists and librarians. In many ways, it reflects our whims and interests, and more often than not, the material on exhibit features collections that we ourselves have arranged and described. It should be noted that the items on display are just a small sampling of the many archival collections that we hold.

Researching this exhibition has also given us an opportunity to look beyond those collections that we know intimately, and to discover material we have not previously had the opportunity to handle and examine closely. In this regard, it has been a means of discovery, affording us fresh insight into the richness of our collections.

Acknowledgments

Much like the publishing industry, the planning, curation, and execution of an exhibition is the work of many dedicated individuals. We would like to thank our colleagues at the Fisher, who offered much encouragement and feedback throughout this project. Timothy Perry provided a rigorous initial edit of the manuscript, for

which we are grateful. Marie Korey's careful reading and suggestions were also extremely helpful in the creation of this catalogue. The Fisher's conservator Linda Joy has, as usual, done an excellent job of designing this exhibition and installing the materials.

The Fisher is blessed with an active and enthusiastic Friends of the Fisher community, for which we are appreciative. We are especially grateful to Janet Dewan and Barbara Tangney for their financial support of this exhibition catalogue.

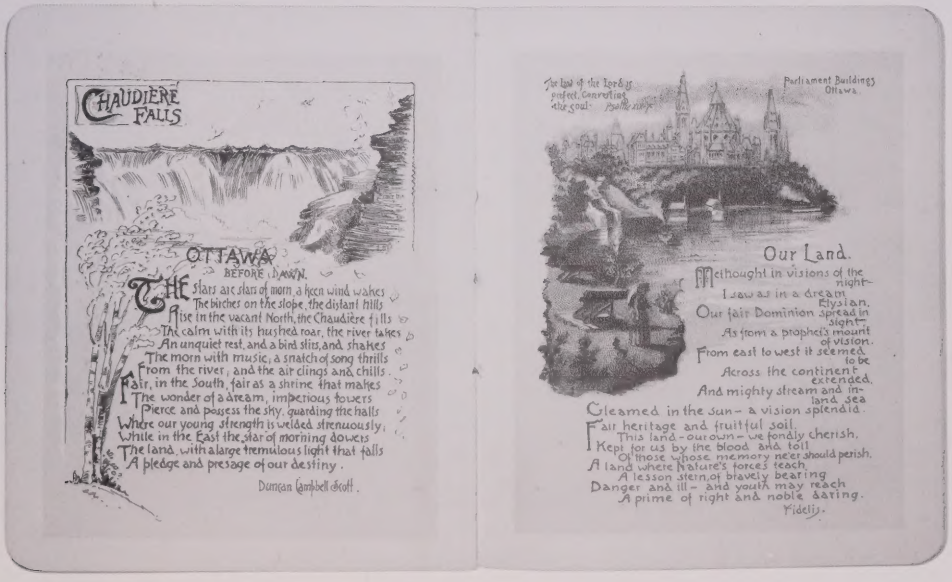
We are fortunate to follow in the footsteps of those who, over the history of the Department, and beginning with the long-time University of Toronto Chief Librarian Robert H. Blackburn, have built up our exceptional collection of literary manuscripts. These include Marion Brown, Richard Landon, Katharine Martyn, Rachel Grover, Edna Hajnal, Anne Dondertman, and current Modern Manuscripts Librarian, Jennifer Toews. We also wish to acknowledge the librarians and archivists who have arranged and described these collections over the years, particularly the many library and archival students who have processed hundreds of metres of manuscript material.

Finally, we want to thank the writers, editors, booksellers, agents, artists, and publishers who have donated their archival papers to the Fisher Library. Your material is not only a complement to our print holdings – it is essential to the understanding of the history of Canadian literature. We hope that we have been able to honour it justly in this exhibition.

Case 1 – Canadian Literature Beginnings

Determining the origins and early development of a national literature can be a futile endeavor. In Canada, for example, one might reach back centuries to the oral traditions of First Nations and their narratives as the true beginnings of establishing a Canadian voice. Others will single out the country's pre-Confederation colonial experience, when our literature was not distinctly 'Canadian' in nature, but instead was heavily influenced by traditions established in England and France, along with our immediate neighbours, the United States. It was only after Confederation, however, that a distinctly Canadian literary tradition emerged that reflected the evolving notions of what it meant to be Canadian in the nineteenth and early twentieth centuries.

While the Fisher's print holdings of early Canadiana are strong, archival materials from many of the pioneers of early CanLit are not abundant. Still, there are a number of interesting and important artifacts in our manuscript holdings that help to enrich our understanding of the beginnings of a defined Canadian literature.


CHAUDIÈRE FALLS
OTTAWA
BEFORE DAWN.
THE stars are stars of morn, a keen wind wakes
The birches on the slope, the distant hills
Rise in the vacant North, the Chaudière fills
The calm with its hushed roar, the river takes
An unquiet rest, and a bird stirs, and shakes
The morn with music, a snatched song thrills
From the river, and the air clings and chills.
Fair, in the South, fair as a shrine that makes
The wonder of a dream, imperious towers
Pierce and possess the sky, guarding the halls
Where our young strength is welded strenuously;
While in the East the star of morning dowers
The land, with a large tremulous light that falls
A pledge and presage of our destiny.
Duncan Campbell Scott.
Parliament Buildings
Ottawa.
Our Land.
Methought in visions of the night—
I saw as in a dream,
Our fair Dominion spread in sight—
Elysian,
As from a prophet's mount of vision.
From east to west it seemed to be
Across the continent extended.
And mighty stream and inland sea
Gleamed in the sun—a vision splendid.
Fair heritage and fruitful soil,
This land—our own—we fondly cherish,
Kept for us by the blood and toil
Of those whose memory never should perish.
A land where Nature's forces teach
A lesson stern, of bravely bearing
Danger and ill—and youth may reach
A prime of right and noble daring.
Fidelis.

The Confederation Poets

The historical origins of Canadian Literature cannot be written without making reference to the so-called Confederation Poets: Charles G.D. Roberts, Bliss Carman, Archibald Lampman, and Duncan Campbell Scott. This term was first applied to them by scholar and editor Malcolm Ross when he collected their work in the

anthology *Poets of the Confederation*, published by McClelland & Stewart in 1960. Of the four poets, Scott, who was born in Ottawa but is said to have initially struggled to reconcile English traditions of verse with the Canadian landscape and its inhabitants, ended up playing a particularly central role in the promotion of a distinct Canadian literary voice. Seriously tainting his legacy, however, is Scott's deplorable attitude toward First Nations and the role he played in creating the Indian residential school system for Aboriginal children during his long career in the public sector.

Scott was first published in a charming and colourful pamphlet – it also contains work by Charles Sangster, the so-called poet laureate of colonial Canada – *Our Land Illustrated in Art and Song* in a work entitled 'Ottawa.' Its publication in 1887 predates any of Scott's collected work by several years. In fact, not only is it Scott's first published poem, we know through an archival collection here at the Fisher, the James Elgin Wetherell Papers, that it is the first thing he ever wrote.

An archival repository often gains its reputation via the high-profile authors represented in its collections. For the Fisher, the spotlight rests on some of the country's most-lauded writers: Margaret Atwood, Gwendolyn MacEwen, Earle Birney, Lawrence Hill, among many others. Yet there is often treasure to be found in some of the less-heralded collections, from individuals who are either largely forgotten or have an underappreciated role in expanding our understanding of CanLit. The James Elgin Wetherell Papers is one example. Born in 1851, Wetherell attended high school in Newmarket, Ontario, followed by studies in classics at University College at the University of Toronto. He became an educator and school administrator, but also authored several books, including a biography on Canadian writer E. Pauline Johnson.

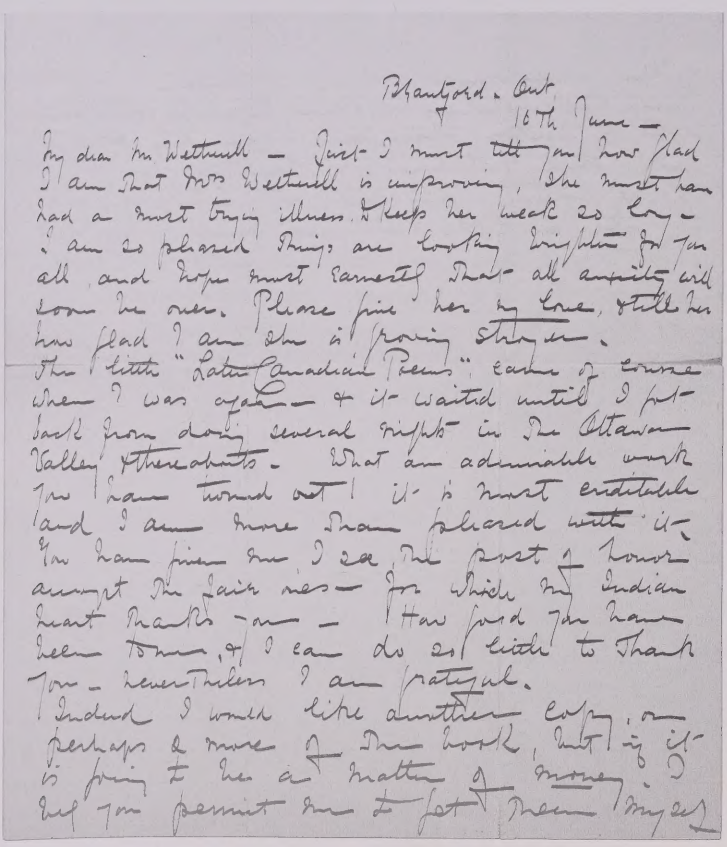
The Wetherell Papers are not large: they consist of only two boxes of correspondence. The letters, however, are a treasure as many of them relate to an early and important anthology that Wetherell was editing, *Later Canadian Poems*, published in 1893. There are several letters from Scott in the Wetherell Papers, including one written in 1892 that makes reference to that first poem from *Our Land Illustrated in Art and Song*. He writes that the sonnet titled 'Ottawa,' which he is now submitting to the anthology being compiled by Wetherell, 'is not the one you know which was about the first piece of verse I ever wrote but a new and I hope a better one.' The new 'Ottawa' poem does appear in the anthology, on page 127, and includes this stanza:

> City about whose brow the north winds blow,
> Girdled with woods and shod with river foam,
> Called by a name as old as Troy or Rome,
> Be great as they but pure as thine own snow.

Bliss Carman

Later Canadian Poems was something of a milestone. It was certainly an ambitious project, as noted in the preface: '[This book] contains selections from the productions of the best known of our younger Canadian poets.' Accordingly, the four Confederation Poets are all represented. In fact, judging by the correspondence in the Wetherell Papers, it appears that Scott helped to push the editor toward many of the poets in the anthology, those he referred to as 'our little gang.' For Bliss Carman, in

particular, the book offered exposure to the then mostly unknown poet. In a 26 May 1893 letter to Wetherell shortly after its publication, he expresses his gratitude: 'I have just received a copy of "Later Canadian Poets," for which I presume I am indebted to you. I thank you heartily. It is a welcome work, and you deserve well of all of us, for this work you have given. It seems to me the volume ought to attract attention ... I am sure I am delighted with the attention you have given my own verses; and your choice there seems to me as good as could be.'



Brantford. Ont
16th June —

My dear Mr Wetherell — First- I must tell you how glad I am that Mrs Wetherell is improving. She must have had a most trying illness to keep her weak so long — I am so pleased things are looking brighter for you all and hope most earnestly that all anxiety will soon be over. Please give her my love, & tell her how glad I am she is growing stronger.

The little "Later Canadian Poems" came of course when I was again — & it waited until I got back from doing several nights in the Ottawa Valley & thereabouts. What an admirable work you have turned out! it is most creditable and I am more than pleased with it — You have given me I can't tell you a lower amount for which my Indian heart thanks you — How good you have been to me, & I can do so little to thank you — nevertheless I am grateful.

Indeed I would like another copy, or perhaps a more of the work, but if it is going to be a matter of money, but you permit me to get them myself

E. Pauline Johnson

Significantly, and perhaps surprisingly, Wetherell's *Later Canadian Poets* also includes a 'supplement' on publishing 'the notable work produced in recent years by some of our women writers.' This section is treated differently; for one, the writers and their work are not presented in alphabetical order, but instead ordered thematically. The most notable author represented is E. Pauline Johnson – notable as well in that she is the only woman who is represented with a photograph. As has been pointed out

by scholars, her photograph is also distinct from the male writers in that she is given a full-body portrait rather than a simple head shot.

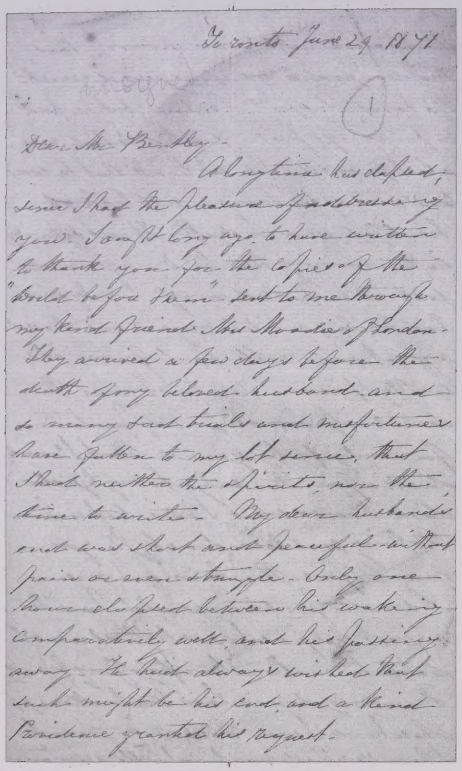
In an undated letter to Wetherell, on display, she expresses her gratitude for being published in the anthology: 'What an admirable work you have turned out! It is most creditable and I am more than pleased with it. You have given me, I see, the post of honor amongst the fair ones – for which my Indian heart thanks you.' Johnson, of course, was one of the important writers who helped to define a distinct Canadian voice, drawing on her indigenous roots for inspiration. Her literary reputation somewhat faded after she died in 1913, but there has been a considerable revival of scholarly interest in her work. Margaret Atwood, for one, has shown interest in her life and influence: she wrote a libretto for a chamber opera about Johnson that premiered in 2014 in Vancouver.

Archibald Lampman

Scott was a major supporter of his friend, poet Archibald Lampman. Despite his abbreviated life – he died in 1899 at age thirty-seven – Lampman is considered one of the country's finest poets, particularly of nature poetry. His story is a familiar one for most writers: owing to the difficulties of earning a proper living exclusively via the written word, Lampman held a full-time job, as a postal clerk in Ottawa. His first book was the self-published *Among the Millett, and Other Poems* in 1888. There is, disappointingly, not much Lampman archival material in existence. The Fisher, however, holds one Lampman item, on display, that comes with an interesting provenance: a 164-page bound manuscript containing ninety-three poems, which he began – at least according to its opening page – on Christmas Day 1889, and maintained until 1892. He eventually presented the volume to a woman he worked with at the post office, Katherine Waddell, who may have been his mistress, and was almost certainly the woman he considered his spiritual muse. The manuscript came to the library in 1945 via a Miss M. White, who was Waddell's niece. It is a special item given that many of the poems were never previously published, and most were entirely unknown until it came to the Library. It also shows Lampman mining the depths of his deepest emotions: as Scott wrote in a letter in the 1940s, the volume consists of poems 'for the girl he loved by which he wanted her to know his worth and the depth of his feeling for Nature and the truth of his feeling for her.'

Susanna Moodie

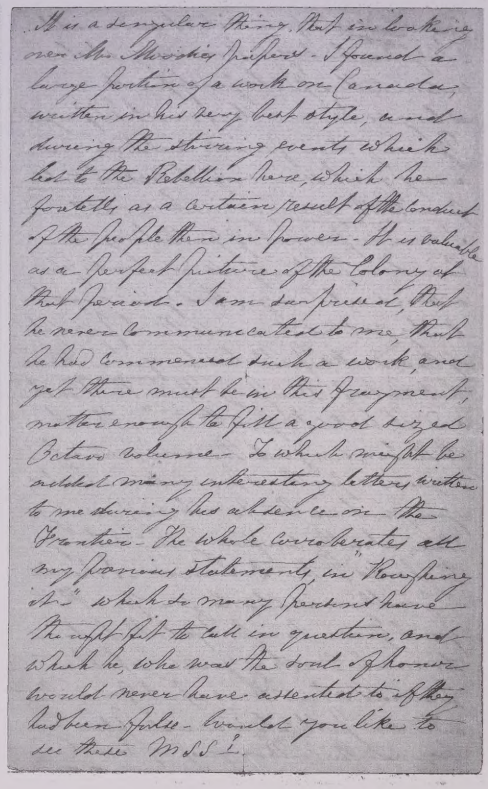
Canadian literature in the nineteenth and early twentieth centuries was well served by women writers. Susanna Moodie, for example, has long been an author of immense interest – including to Margaret Atwood, as evidenced later in this exhibition. While British born, most of the work for which she would achieve acclaim – albeit for little



Toronto June 24 1871

Dear Mr Bentley

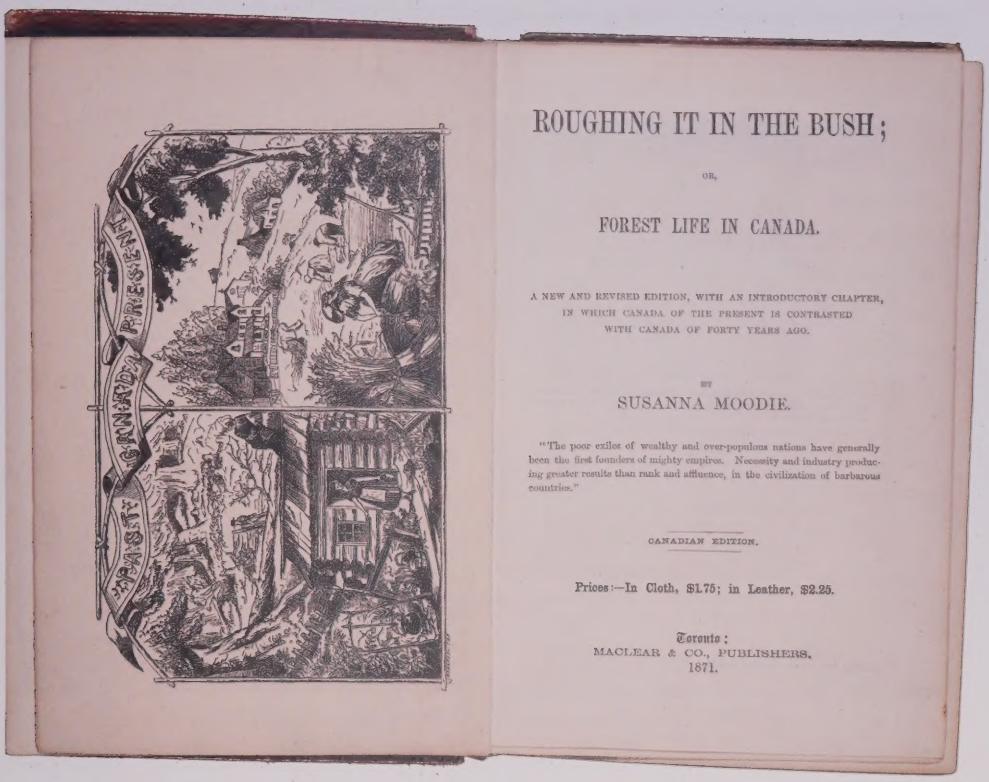
Although time has elapsed, since I had the pleasure of addressing you - I ought long ago, to have written to thank you for the copies of the "Bentley before Farm" sent to me through my kind friends Mrs Moodie of London. They arrived a few days before the death of my beloved husband - and so many sad trials and misfortunes have fallen to my lot since, that I have neither the spirits, nor the time to write - My dear husband's end was short and peaceful - without pain or even struggle - Only one hour elapsed between his waking in comparative well-being, and his passing away - He had always wished that such might be his end, and a kind Providence granted his request -



It is a singular thing, that in looking over Mr Moodie's papers - I found a large portion of a work on Canada, written in his very best style, and during the stirring events which led to the Rebellion here, which he foretells as a certain result of the conduct of the people then in power - It is valuable as a perfect picture of the Colony at that period - I am surprised, that he never communicated to me, that he had commenced such a work, and yet there must be in this fragment, matter enough to fill a good sized Octavo volume - To which might be added many interesting letters, written to me during his absence on the Frontier - The whole covers nearly all my various settlements, in Douglas in" which so many persons have the right to talk in questions, and which he, who was the soul of honor would never have assented to if they had been false - Would you like to see these MSS?

pay – was done in Canada. *Roughing it in the Bush* (1852) is by far her best-known work, and draws upon her early experiences in Canada, where she and her husband emigrated in 1832. She did manage to earn money through her work with the Montreal-based journal *The Literary Garland*, but her first books were published in England by the agent and publisher Richard Bentley.

In a letter held by the Fisher, dated 1871, we can already see the financial struggles of writing, and the vagaries of the publishing industry. Moodie writes to Bentley detailing her husband's death and her poverty, and making a request to secure the copyright to two of her works, including *Roughing it in the Bush*, in order to publish a Canadian edition. This is an indication that, even in the nineteenth century, writers were beholden to their publishers. 'Could you grant me the privilege of using these, strictly confining the sale of the book to the Dominion – I should be greatly indebted to you for this great favor, though I feel that it is much to ask of you – Yet, the proceeds which we expect from the intended publication would place me beyond the chilling grasp of poverty.' In short, making a living from one's writing talent has never been easy. That first Canadian edition was published later that year, by Maclear and Co. of Toronto. The Fisher also has a holograph manuscript by Moodie of her poetry, written



ROUGHING IT IN THE BUSH;

OR,

FOREST LIFE IN CANADA.

A NEW AND REVISED EDITION, WITH AN INTRODUCTORY CHAPTER, IN WHICH CANADA OF THE PRESENT IS CONTRASTED WITH CANADA OF FORTY YEARS AGO.

BY

SUSANNA MOODIE.

"The poor exiles of wealthy and over-populous nations have generally been the first founders of mighty empires. Necessity and industry producing greater results than rank and affluence, in the civilization of barbarous countries."

CANADIAN EDITION.

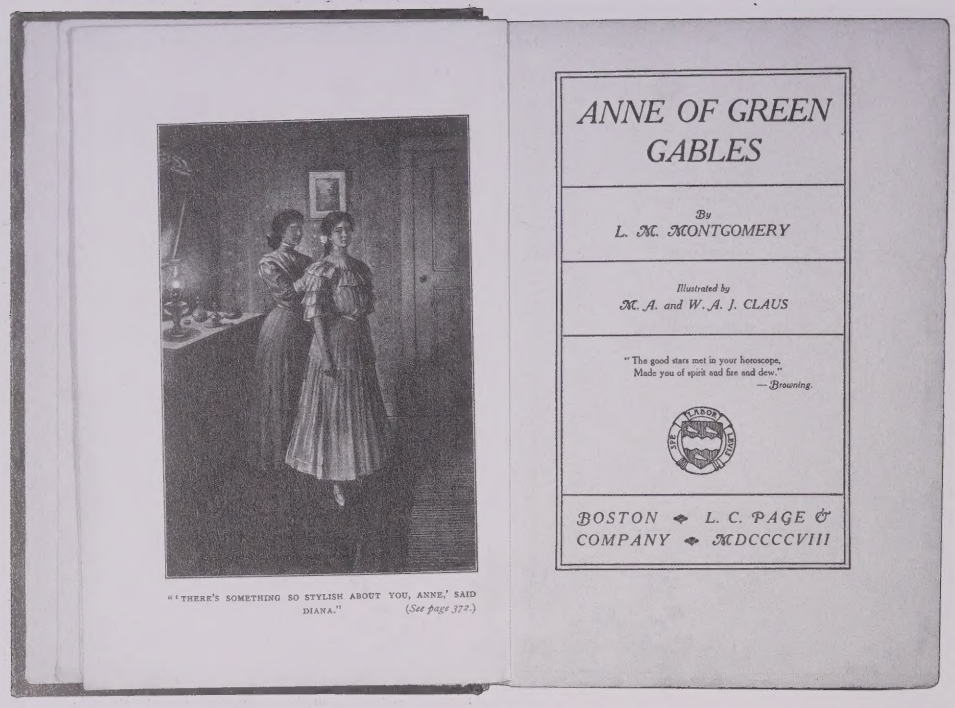
Prices:—In Cloth, $1.75; in Leather, $2.25.

Toronto:
MACLEAR & CO., PUBLISHERS.
1871.

for and presented to her daughter Agnes Dunbar Fitzgibbon in 1866. Many of these poems originally appeared in her book, *Enthusiasm and Other Poems*, published in 1831.

Lucy Maud Montgomery

Lucy Maud Montgomery's *Anne of Green Gables* (1908) is, of course, an enduring Canadian classic. The manuscript of the novel is held at the Confederation Centre in Charlottetown, Prince Edward Island, but the Fisher holds a wonderful Montgomery letter within the Edwin Austin Hardy Papers. Hardy was an Ontario teacher and school administrator, and secretary of the Canadian Authors' Association. His collection consists primarily of correspondence pertaining to an anthology of Canadian poetry he was editing – *Selections from the Canadian Poets*, published in 1906 – and his secretarial duties for the Association. In what appears to be a response to a letter Hardy wrote to Montgomery – most likely after the publication of *Anne of Avonlea* (1909), given Montgomery's letter is dated late September 1909 – she writes that a novel of 'Anne the College girl' will most likely never materialize. For one, Montgomery claims she does not have the 'sufficient experience of college life' to


"'THERE'S SOMETHING SO STYLISH ABOUT YOU, ANNE,' SAID DIANA." (See page 372.)
ANNE OF GREEN GABLES
By
L. M. MONTGOMERY
Illustrated by
M. A. and W. A. J. CLAUS
"The good stars met in your horoscope,
Made you of spirit and fire and dew."
— Browning.
BOSTON ◆ L. C. PAGE & COMPANY ◆ MDCCCCVIII

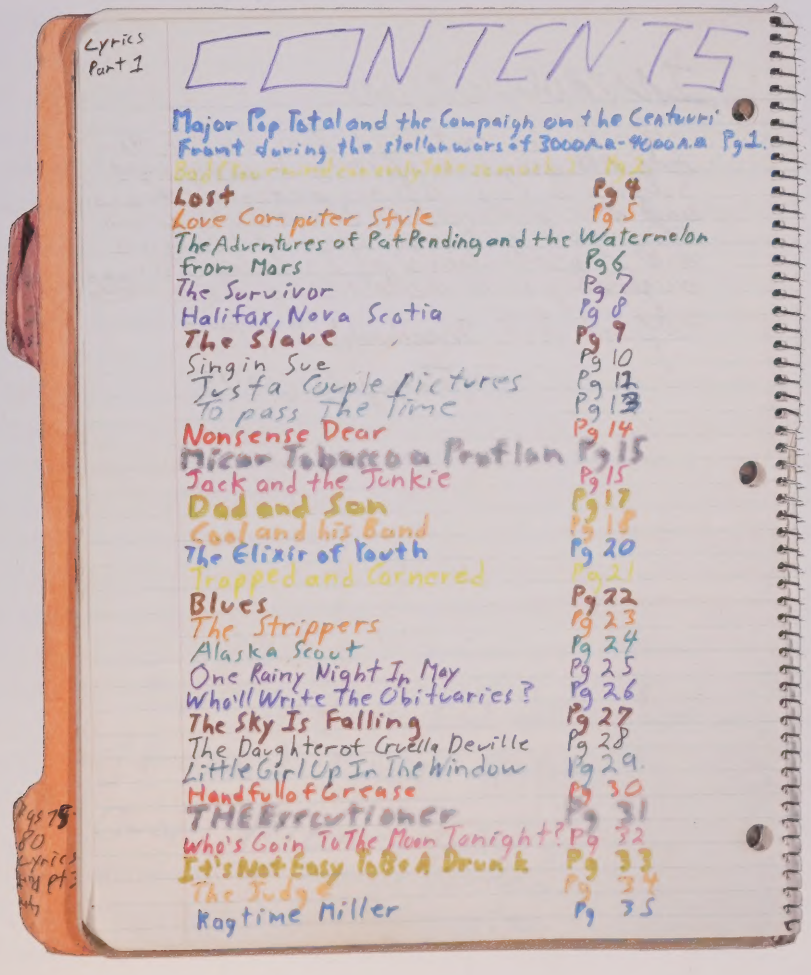
write about it. More to the point, she also writes that 'after thinking and writing Anne for over three years I'm actually sick of her.' She also claims she has another idea for a new heroine. Of course, Montgomery would return to Anne in a number of sequels, but *Anne of the Island*, the first after *Anne of Avonlea*, only appeared several years later, in 1915 – and she does indeed attend college.

The Canadian Mercury

As we move into the early part of the twentieth century, the term 'Canadian literature' begins to enter the lexicon. In the first issue of *The Canadian Mercury* (1928), a Montreal-based literary journal for emerging poets, we see none other than Stephen Leacock, who by this time was one of the best-known English-speaking humourists in the world, grappling with ongoing issues in a column he wrote titled 'The National Literature Problem in Canada.' In it, he argued for 'Canadian qualities' in CanLit as opposed to adhering too closely to work coming out of English and American traditions.

Case 2 – First and Early Writings: Finding their Voice

A writer's archive may contain published and unpublished work, personal and professional correspondence, diaries, scrapbooks, photographs, and other mementos of their work and life. Some also choose to include their juvenilia, otherwise known as the works they produced before reaching maturity, usually during childhood or adolescence. Juvenilia provides us with a window into the first glimmers of a mind at work. A writer's early attempts to find their way into literature may illustrate their artistic evolution, or foreshadow the themes and preoccupations that may later come to full bloom in their more accomplished works. Because many lose, discard, or destroy these initial forays, juvenilia within an archival collection is a rare and exciting discovery in the examination of an author's personal documents.


Lyrics Part 1
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Lawrence Hill's Early Correspondence

Author Lawrence Hill first donated his papers to the library in 2008. Hill's papers include extensive files relating to his work and research, as well as a significant amount of personal and professional correspondence. On display is some of his earliest correspondence with members of his family. This correspondence demonstrates the important role writing played in Hill's formative years, and mark some of his earliest forays into persuasive writing.

For example, the letters on display from Hill to his father Daniel Grafton Hill III, a noted sociologist and the first director of the Ontario Human Rights Commission, document a young Hill negotiating for a kitten. He starts off by writing, 'Dear Dad, all my life you have been very kind to me but I just want to ask you a few things, may I have a kitten, may it be mine.' He then lists all of the reasons he deserves a kitten, letting his father know that he can take care of it and that he will even buy a scratching post. Evidently, his letters were persuasive enough since it appears he eventually acquired the pet.

Other letters to his parents feature different issues of contention, such as extending his bedtime or staying over at a friend's house to help out with cross-country running related duties. When Hill needed to ask for something, his father would encourage him to write letters, or as Hill states in one of his letters from 1971, when he was fourteen years old: '...it appears that the only successful way to get whatever point I am trying to get across is to deliver my protest in the form of a letter... letter form is the only way that someone can get something across and not be interrupted.'

The correspondence with Hill's parents and his siblings, Daniel, who would become famous as a singer/songwriter, and Karen, who was also a writer, continue on throughout his teenage years. Of particular interest are the letters written to his mother when he was traveling in his late teens. The letters portend a career in writing as they are filled with thoughts about the books he was reading, and musings about his own personal writing, including detailed information about writing projects he was working on. Not only is Hill's close relationship with his family well illustrated in this correspondence, it is evidence that he deeply valued their opinions about his work. This trend would continue with his published writing, through the practice of having his manuscript drafts edited by various family members.

It is evident in his papers that as an adolescent Hill was already beginning to cultivate an identity for himself as a writer. On display are some of Hill's early short stories and poetry he wrote in 1975-1976, when he was a teenager.

Margaret Atwood Juvenilia

The Fisher Library is the sole repository for Margaret Atwood's archives, and has collected her materials since 1970. The archives represent a comprehensive record of her professional life, consisting of files relating to her novels, poetry, and short stories from high school onward. In 2008 the library received a significant donation of juvenilia from Atwood. After her mother Margaret Killam passed away, Atwood found the bulk of these documents in her mother's house and subsequently donated them to the library, along with the juvenilia created by her brother Harold (who is a distinguished scientific scholar, and was formerly chair of the Department of Physiology at the University of Toronto).

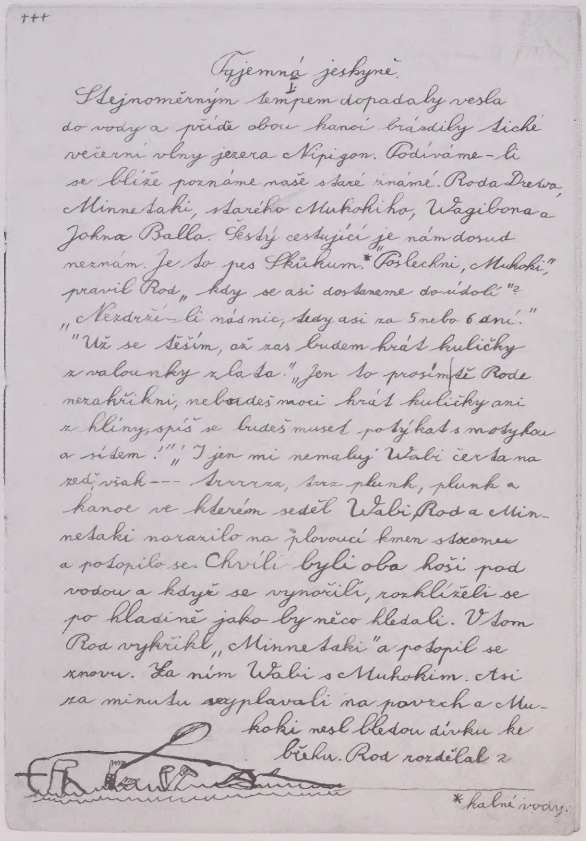
As Atwood has noted, the creative efforts displayed during her youth were the result of her childhood years spent in the northern backwood regions of Quebec and Ontario, where her father was a forest entomologist who ran an insect research station. There was little in the way of entertainment outside of reading and writing; as a result, her first attempts at creative writing date from her childhood, and involve writing and illustrating her own stories.

On display are some of Atwood's earliest attempts at writing and making books. They date from around the mid-1940s, when she was six or seven years old, and include 'Blue Bunny Comics,' a charmingly and skillfully hand-stitched book, which is centred on two superheroes who are flying rabbits: Blue Bunny and White Bunny. Also on display is Book Two of her Woolly series entitled 'Woolly The Fox Hole.' In this handmade mini-series she details the adventures of Woolly and his friend Buster, who come across various treasures; for example, in 'The Fox Hole,' they find a garbage can filled with fine furs that they end up selling. Afterwards they take the money they make on the furs to the bank (a recurring theme in the series). All of the books end with the catchphrase: 'It Pays to Have Good Games!'

Illustration has remained an interest for Atwood, as evidenced by her work as a cartoonist. This includes the *Kanadian Kultchur Komix* series, a strip she drew and wrote under the pseudonym Bart Gerrard, which ran from 1975-1980 in *This Magazine*. This strip featured Atwood's first superhero character, Survivalwoman.

Early Short Story and Rejection: 'The Dancing Star' by Joy Fielding

'The Dancing Star' is an early short story written by popular novelist Joy Fielding when she was just eight years old, which she kept and donated to the Fisher as part of her archival collection. Fielding submitted this story, along with a page of drawings of the story's protagonist, to *Jack and Jill*, a bi-monthly magazine for children six to twelve years old that would often publish reader-created content including letters, personal essays, questions, photographs, short poems, and artwork by children. Fielding's work was not accepted, as the rejection form letter attests, but it shows a very early attempt at submitting work – along with another inevitability for most writers, rejection.



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Tajemná jeskyně.

I

Stejnoměrným tempem dopadaly vesla do vody a přidě obou kanoí básnily tiché večerní vlny jezera Nipigon. Podíváme-li se blíže poznáme naše staré známé. Rodu Dreva, Minnetaki, starého Mukokiho, Wagibona a Johna Balla. Třetí cestující je nám dosud neznám. Je to pes Skúkum.* „Poslechni, Mukoki," pravil Rod „kdy se asi dostaneme domů?" „Nezdrží-li nás nic, tedy asi za 5 nebo 6 dní." "Už se těším, až zas budem hrát kuličky z valounky z zlata." „Jen to prosím tě Rode nerabčikni, nebudeš moci hrát kuličky ani z hlíny, spíš se budeš musset pobýkat s motykou a sídem!" " I jen mi nemaluj Wabi čerta na zeď, však--- Srrrrra, sra-plunk, plunk a kanoe ve kterém seděl Wabi Rod a Minnetaki narazilo na plovoucí kmen stromu a potopilo se. Chvíli byli oba hoši pod vodou a když se vynořili, rozhlíželi se po hladině jako by něco hledali. V tom Rod vykřikl „Minnetaki" a potopil se znovu. Za ním Wabi s Mukokim. Asi za minutu vyplavali na povrch a Mukoki nesl hlavou dívku ke břehu. Rod rozdělal z

*kalné vody.

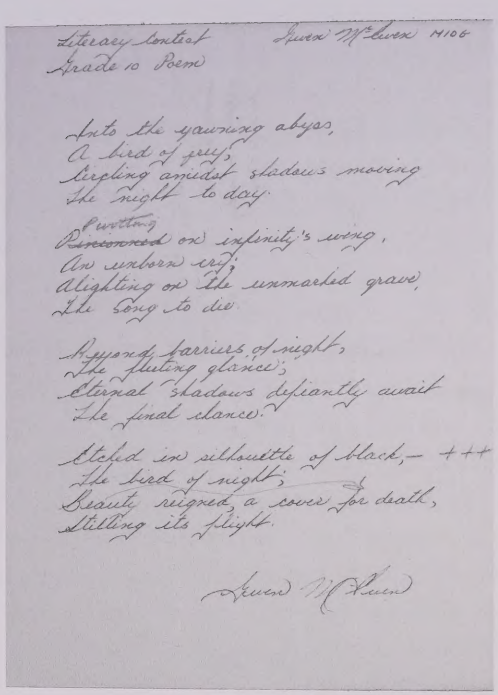
Josef Škvorecký's First Novel: 'Tajemná jeskyně'

Czech-Canadian writer Josef Škvorecký wrote his first novel when he was just ten years old and living in what was then Czechoslovakia. His manuscript, titled 'Tajemná jeskyně,' was meant to be a follow-up to James Oliver Curwood's wilderness adventure books *The Wolf Hunters* (1908) and *The Gold Hunters* (1909), set in Canada. Škvorecký first wrote out the story by hand, after which his father created a typescript and added some of his own illustrations. Interestingly enough, Škvorecký wrote this novel set in Canada long before he lived here. Soon after the Warsaw Pact invasion of Czechoslovakia in 1968, when he was forty-three, he came to Canada and spent the rest of his life here. Škvorecký was at the forefront of Canadian writers not born in Canada who nonetheless considered themselves part of the Canadian literary community. To quote writer and professor, Sam Solecki, who worked with Škvorecký in the University of Toronto's Department of English: '[His] body of work exists within two literary traditions. In his first 40 years he introduced Czechs to Western literature; in his last four decades he brought Czech writing West.' The Fisher holds the papers of a number of non-Canadian born writers whose voices are essential to CanLit, including Afua Cooper, Rudyard Fearon, Lorna Goodison, George Jonas, Alberto Manguel, Susanna Moodie, Suniti Namjoshi, Chava Rosenfarb, and Shyam Selvadurai, among others.

Michael Redhill's Early Work

The Fisher Library has been collecting novelist, playwright, and poet Michael Redhill's papers since 2011. In this time we have received a significant amount of his early fiction, poetry, plays, drafts of more recent works, and personal correspondence with many writers. From 2003-2011 he was also the proprietor and publisher of *Brick, A Literary Journal*, a biannual literary magazine. Long before *Brick*, a young Redhill was involved in an early magazine project, seen on display here. Displayed are some pages in which he details a 'lesson on the magazine.' In this introduction, he gives a brief description of what a magazine is and discusses the life cycle of the publishing process: 'Once an article is completed, it is taken to the editor who decides whether the article makes it to the magazine or the garbage can. The article is written by a reporter. He reads information about the article, eliminates parts, adds and puts color into his article. He trys [*sic*] to make it his best so it will get into the magazine.'

In some of Redhill's other early writing, such as an early short story titled 'A Canny Cave Chronicle,' one can trace his writing process with the two preserved drafts of the story. Along with these drafts he also includes a list of words associated with sight, touch, hearing, smell, and taste in regards to 'cave problems,' demonstrating early experiments in using sensory words in his writing.


Literary contest Gwen MacEwen H10G
Grade 10 Poem

Into the yawning abyss,
A bird of prey,
Circling amidst shadows moving
The night to day.

Spiralling
~~Circumscribed~~ on infinity's wing,
An unborn cry;
Alighting on the unmarked grave,
The song to die.

Beyond barriers of night,
The fluting glance;
Eternal shadows defiantly await
The final stance.

Etched in silhouette of black,— +++
The bird of night;
Beauty reigned, a cover for death,
Stilling its flight.

Gwen MacEwen

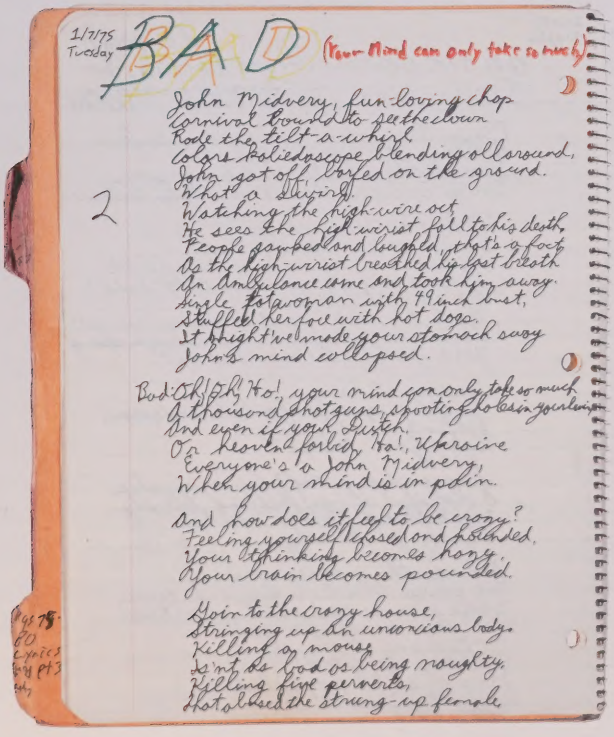
Gwendolyn MacEwen's Early Poetry

Gwendolyn MacEwen, who is considered by some to be Canada's finest post-Second World War poet, started to write from an early age. In the biography *Shadow Maker: The Life of Gwendolyn MacEwen* (1995), Rosemary Sullivan alludes to MacEwen starting to write as early as 1951, when she would have been ten years old. Sullivan writes: 'In a small sealed white envelope, she saved the pencil with which she wrote her first poem: on the back is written, in the large lettering of a child, 1951.' That poem did not survive, but in an undated draft among her papers, there are other notes of memories of her childhood from around that time.

On display are some of her high school poems from 1956, when she was in grade ten attending Western Technical High School in Toronto's west end. One untitled poem written in her hand with some revisions appears to be a submission to a literary contest. Another poem on display, 'Nefertiti,' is a piece she wrote upon having read extensively about Ancient Egyptian mythology and landscapes. This interest in Egyptian mythology remained a theme in her writing; she even went so far as to teach herself modern Arabic and Egyptian hieroglyphics. It did not take long for MacEwen to find her way into print: her first published poem, 'Mountain of Glory,' appeared in *Canadian Forum* in 1958 when she was seventeen.

George Elliott Clarke's Early Holograph Notebooks

Poet, playwright, literary critic, and academic George Elliott Clarke has been donating his material to the library since 2007. His papers contain a significant amount of material that provides insight into his work and life. In his 2012 donation to the library he included a remarkable collection of 291 original holograph notebooks he saved, which contain many first ideas and first drafts of work. These colourful, well-preserved books feature many of Clarke's earliest attempts at writing poetry. Created between 1975 and 2004, the notebooks begin when Clarke was just a teenager and document his early poetry, as well as ideas and notes. These early poems contain themes that recur throughout his later work, notably the black experience in Canada. Clarke has stated that he first started writing poetry when he was fifteen because he wanted to be a songwriter: 'To be a better songwriter I should study poetry,' he has been quoted saying in an online *Poetry in Voice* interview. All of the holograph notebooks are dated and titled 'Lyrics.' On display is a poem written on 1 July 1975 titled 'Bad (Your Mind Can Only Take So Much),' which is the second piece Clarke ever wrote on the first day that he decided to write, to try to be a songwriter. In the introduction to this notebook he states that he averaged five lyrics (full poems) a day, however he often surpassed this number and wrote more. These notebooks are a fascinating record of Clarke's early work and discipline for his craft.


1/7/75
Tuesday

BAD (Your Mind can only take so much)

John Midwery, fun-loving chap
Carnival bound to see the clown
Rode the tilt-a-whirl
Colors kaleidoscope blending all around.
John got off, keeled on the ground.
What a shame!
Watching the high-wire act
He sees the high wirist fall to his death.
People gawked and laughed, that's a fact
As the high-wirist breathed his last breath
An ambulance came and took him away.
Single 50 woman with 49 inch bust,
Stuffed herface with hot dogs.
It might've made your stomach sway
John's mind collapsed.

Bad: Oh! Oh, Ho! your mind can only take so much
A thousand shotguns shooting holes in your brain
And even if your Lurch
Or heaven forbid, Ha!, Uproarine
Everyone's a John Midwery,
When your mind is in pain.

And how does it feel to be crazy?
Feeling yourself closed and bolted.
Your thinking becomes hazy,
Your brain becomes pounded.

Goin to the crazy house,
Stringing up an unconscious body.
Killing as mouse,
Isn't as bad as being naughty.
Killing five perverts,
Not as bad as the strung-up female.

Cases 3 and 4: Notebooks, Manuscript Drafts, and Edited Drafts

Research notes, notebooks, and drafts that are either handwritten, typed, or word-processed all illustrate how literature emerges from a process, and often a process that involves working with others. These materials dispel the myth of the writer as spontaneous genius whose every thought is magical and gilded with grace. Notebooks and other scraps of paper, if they are saved, often show the first inklings of an idea, while drafts can reveal the process and the changes that take place before a text reaches publication.

Leonard Cohen Notebooks

The Fisher's relationship with Leonard Cohen began in the 1960s. Cohen was around thirty years old when the library first purchased some of his archival material, including drafts of his first two poetry collections *Let Us Compare Mythologies* (1956) and *The Spice-Box of Earth* (1961). Purportedly, he used the money he made from the sale to support himself for a year on the Greek island of Hydra.

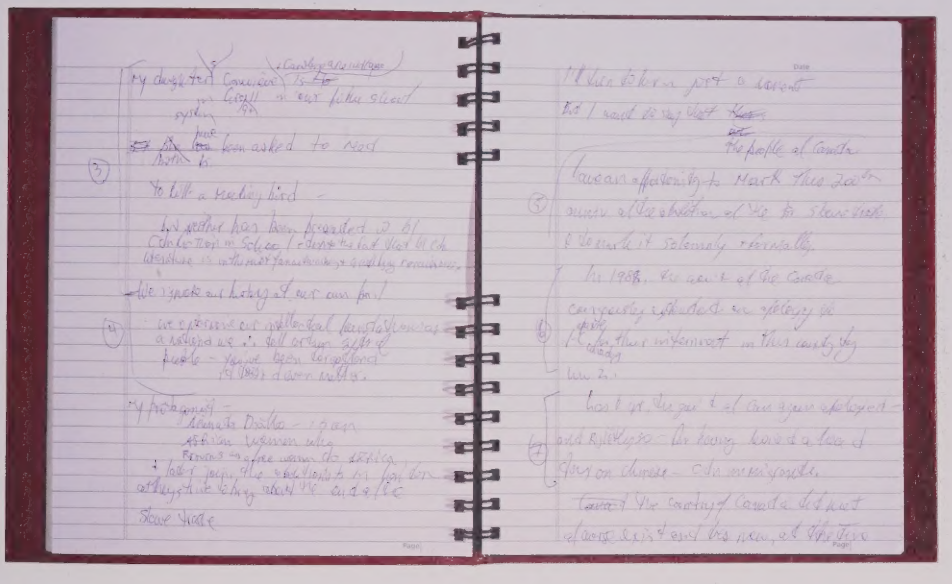
Among the published and unpublished drafts of poetry, prose fragments, and drafts of his short stories and his novels are a collection of memo books. These small memo books are among some of the most intimate items in the collection and contain poetry, notes, doodles, and other thoughts in pen and pencil. Although most of these documents are undated, they were presumably written during the late 1950s and early 1960s – one indeed is dated 5 November 1961. Like much of Cohen's *oeuvre*, these notebooks include ruminations on love and lust, as well as general observations about his daily surroundings and what he was thinking. In the same box as these notebooks are a couple of other miscellaneous items, including a saved napkin. Undated, it reads:

> This cigarette is clear to me
> that you will have to deceive me
> It's clear to me I choose you
> because you would deceive me
> Is this romance,
> O pictures of my diary.

It does not appear that this poem was published or became a lyric put to music. But poetry etched on such items demonstrate the way the kernels of literary and poetic ideas are not confined to the notebook. Although it may be rare that these improvised documents stand the test of time, their inclusion in our collection highlights the way texts occasionally emerge from a medium as humble as a paper napkin.

Lawrence Hill – Research and Drafts for *The Book of Negroes*

Lawrence Hill's papers contain a complete record of the development process of all of his written works. This material ranges from early notes to research files to various drafts, with edits along the way. Along with these files, Hill also keeps the promotional material for each novel, including files relating to appearances, reviews, and correspondence. For his award-winning *The Book of Negroes*, published in 2007, Hill preserved notebooks, extensive research and background information, and drafts from all stages in the writing process. The edits of these drafts were done by many people, including: agent and editor Denise Bukowski; editor-in-chief, vice president, and publisher at HarperCollins Iris Tupholme; scholar, historian, and author Ruth



Whitehead; as well as a series of drafts edited by his mother Donna Hill, his mother-in-law Sandy Hawkins, his wife (and writer) Miranda Hill, and even some friends.

The notebooks document various aspects of *The Book of Negroes*, including character and plot points, as well as his preliminary research. The notebook on display, labelled as 'Josh Key and Book of Negroes notes and personal,' contains notes regarding the protagonist of the novel, Aminata Diallo. In the notebook, Hill writes: 'Aminata Diallo – African woman who returns as a free woman.'

Also on display is an early draft of the novel, when it was still titled 'Migration.' Throughout the book's history it adopted many titles (including 'A Likely Wench') before it eventually became *The Book of Negroes* internationally and domestically, and *Someone Knows My Name* in the United States and Australia. The title *The Book of Negroes* is itself based on the historical document of the same name: a book compiled

in 1783 at the end of the American Revolutionary War containing the names of three thousand Black Loyalists who hoped to escape from New York to Nova Scotia. Only those listed in the book could travel to Canada. In an early draft for 'Migration,' we see Hill circling the phrase: 'I seem to have trouble dying,' then noting beside it: 'start novel with this line.' In later drafts of *The Book of Negroes*, and in the published version, this does indeed become the opening line, and thus in this initial edit we gain perspective on how an author adjusts and alters his manuscript through the self-editing process.

Also of interest are drafts marked up by Bukowski, Tupholme, Whitehead, and Miranda Hill. These extensive edits helped Hill shape the novel. As he has said, Tupholme's advice to him when he was working on the manuscript was: 'You only get one chance to tell this story, so you have to make it the very best it can be.'

Hill's drafts and heavily edited manuscripts reveal the importance of collaboration and revision in an author's process. His ability to seek out diverse and varied editors reveals how communal the act of writing and publishing can be. Indeed, both his archival collection at the Fisher Library and success in Canada and abroad highlights the strength in numbers articulated throughout this exhibition.

Michael Redhill's Edit of André Alexis's *Despair: Five Stories of Ottawa*

While Michael Redhill's papers primarily relate to his own work as a writer, they also contain a number of manuscripts he has edited for other writers. From 1993 to 1996 he worked on the editorial board of Coach House Press under Margaret McClintock's brief stewardship. Redhill's archives contain some records of these activities, including the editing work he did for André Alexis on the manuscript for his first-ever short-story collection, *Despair: Five Stories of Ottawa* (1994). These drafts show editorial revisions by both Redhill and Alexis. One draft on display contains an editorial dialogue between the two writers wherein they debate approaches to grammar, diction, and sentence construction in the manuscript. Editorial work on drafts like these further illustrate how writing on the most basic level can often entail both a struggle and negotiation with language that is only enriched by a dialogue with editors, publishers, and colleagues.

Mazo de la Roche's *Jalna*

In 1961 the University of Toronto's Chief Librarian Robert Blackburn approached Caroline Clement about Mazo de la Roche's manuscripts, which were kept in her care after de la Roche passed away. He suggested that since de la Roche was a graduate of the University of Toronto, this would be an appropriate place to store her papers so that researchers of Canadian literature could consult them.

Mazo de la Roche was regarded as one of the most internationally successful

Canadian authors of her generation. In her obituary in the *Globe and Mail* in 1961, William French wrote: 'Most Canadians were never fully aware of Miss de la Roche's tremendous popularity in other countries. In 1948 her Jalna books rated second in popular demand for fiction in England' – only surpassed by the works of Charles Dickens.

Jalna was de la Roche's breakthrough novel; eventually it became part of a larger sixteen book series. It follows the Whiteoak family through one hundred years of their history living at Jalna, the mansion from which the series takes its name. Jalna was based on Benares, a house in Mississauga, Ontario, that was built in the late 1850s for a retired officer in the British army who had served in India. It was first published in 1927, when it won the *Atlantic Monthly's* inaugural $10,000 novel award. It has been translated into many languages and has been adapted to stage, radio, and television. Since its publication the *Jalna* series has sold more than eleven million copies in both English and foreign-language editions. On display are pages from the first chapter of *Jalna* from de la Roche's holograph draft, as well as some pages from the original typescript that was submitted to *The Atlantic Monthly* in 1927. Impressively, both the holograph and typescript drafts contain only very minor editorial revisions.

Shyam Selvadurai's Draft of 'Tiger's Tail' from Funny Boy and Draft of 'The Silent Mynah,' Later Known as *Swimming in the Monsoon Sea*

Recently donated to the library, Shyam Selvadurai's papers include many drafts of his books, including manuscripts for his award-winning coming-of-age novel *Funny Boy* (1994) and other work. Selvadurai's first novel, *Funny Boy* takes the form of six stories about Arjie, a boy growing up within a wealthy Tamil family in Colombo, Sri Lanka. The stories navigate issues of gender and sexuality during a tumultuous time for the country preceding the 1983 Black July riots.

The draft of 'Tiger's Tail' on display is heavily annotated, as are most of the drafts in Selvadurai's papers. The title of this story later changes to 'Small Choices.' One of the last pages of the draft contains some notes that give clues as to why he changed the title including the note 'there are small choices in rotten apples' in reference to Hortensio in Shakespeare's *The Taming of the Shrew*, Act I, Scene 1.

The draft of 'The Silent Mynah,' a chapter that appears in his young adult book *Swimming in the Monsoon Sea* (2005), includes email correspondence and extensive comments by Kathy Lowinger, then publisher at Tundra Books, Canada's oldest children's book publisher. She comments: 'I think you need to tighten the plot. You write beautifully so it is very easy for the reader to be caught up, but in order for a young person to sustain interest for the length of the novel, the "what is going to happen next" issue is very important.' Lowinger then goes over aspects of the chapter in great detail, commenting on the characters, the Sri Lankan immigrant experience, sexuality, the plot, and the setting. In these comments one can see the way editors provide feedback that ranges from the more technical —'don't soften the story by the use of fillers like "for a while", "very", "then", "now", "just" and my least favourite "standing there"' or 'Shyam it's not important to give stage directions because this is not a play'— to those concerned with audience and the reception of the texts from libraries and schools —'I know kids swear like sailors these days but that doesn't mean teachers and librarians buy books with lots of profanity.' Through her close reading of the stories, Lowinger goes on to suggest changing the title of book, which was 'The Silent Mynah,' to *Swimming in the Monsoon Sea*. To justify this, she writes: 'I think there's more sea imagery than bird imagery. Whether or not you think that works, I would like to have some sense of a monsoon in the text.' Selvadurai does eventually change the title to Lowinger's suggestion. His responses to the editorial comments are also detailed and thoughtful.

In Selvadurai's papers, it is evident that he produces many drafts of his works, often changing the titles of chapters or books. On the whole, his collection reveals an author who is constantly editing and revising, providing the researcher with great insight into his creative process.

Editorial and Holograph Revisions by Beth Follett for Camilla Gibb's *Mouthing the Words*

The material on display features editorial comments from Beth Follett, publisher and founder of Pedlar Press, for Camilla Gibb's first novel, *Mouthing the Words* (1999), as well as some mock-ups of the book cover design for the first edition of the book. *Mouthing the Words* was Gibb's breakthrough novel, winning the City of Toronto Book Award in 2000. The draft edited by Follett suggests several changes to the manuscript, including comments on the characters, as well as the general tone of the book. In one comment Follett recommends that Gibb break the chapters down further and give each of them a title. As she writes in her editorial notes: 'The broken flow can suggest the very interrupted puzzle-like psychological world that Thelma inhabits. Nothing with a flow, nothing that drums her to sleep (or the reader either), nothing that suggests a tidy single entity. Broken, always broken.' This comment helps to provide further insight into the formatting of the published book, which does end up with chapter titles. Also displayed are some other cover mock-ups created by artist Dana Holst that appeared on the promotional material for the book.

Graeme Gibson's Drafts and Research for *Five Legs*

Graeme Gibson's first novel *Five Legs*, published by House of Anansi in 1969, is regarded as a breakthrough in Canadian experimental fiction. In a letter to Hugh Kane at McClelland & Stewart sent on 13 November 1967, Scott Symons strongly encouraged Kane to publish the novel, writing: '[*Five Legs*] is strong, well-wrought, beautifully sculpted, deeply felt and given. It has more potent writing in it, page for page, than any other Canadian novel I can think of. Or indeed any young American novel I can think of including Pynchon and Farina.' Letters like this one from Symons, which also became a blurb for the book when it was published, show the way writers work with one another not only to help edit each other's works but also occasionally to help find appropriate publishers and other literary professionals.

Gibson spent nearly a decade writing *Five Legs*. Although Dennis Lee, who co-founded Anansi and served as the house's primary editor, significantly edited the final manuscript, the early pages appear to have remained mostly the same. Some drafts for the first pages of what would become *Five Legs* appeared around 1959 with holograph notes by Gibson's friend Eugene Benson. Other early holograph notes and drafts from around 1958-1962 show how aspects of the novel were developed, including details for the novel's characters Lucan and Felix.

In 1961 Gibson took on a teaching job at Ryerson Polytechnical Institute (now Ryerson University), which left him with little energy to work on his manuscript. In 1963 he took a leave of absence for a year without pay so he could finish the book in Mexico. When he returned to Toronto, however, it was far from complete. Arnold

E - Beware the distinctive styles of the masters. You can not write like Joyce.

F - Beware the incredibly impressionist of Anderson and particularly Callaghan.

G - With reference to "C". Read the burial service closely. By picturing the dramatic sections of the service, & the entire proceedure from the first entrance to the church to the first shovels of earth and the kaddish & ices, one might have the panels chapters delineated in the present tense.

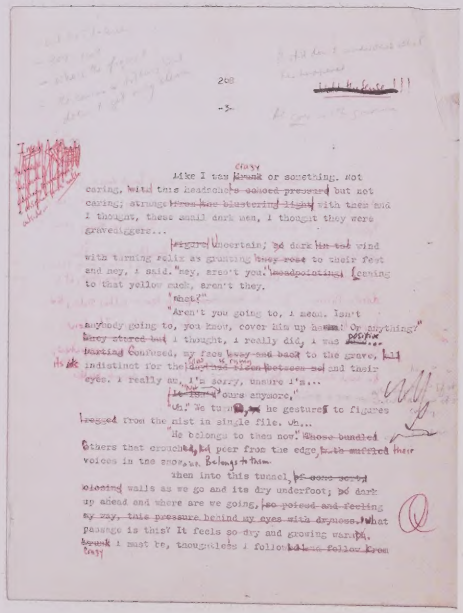
Thereafter read E.G. Chapter one begins with the puff-heaves narrator lifting the coffin from the hearse, and putting it on the trolley and wheeling it past the mourners by the centre the church. The link with the past comes as he views the body in death and thinks of it as life. At the end of the chapter the return from death to life can be accomplished by the awful machinations of "preparing" the remains three days before the funeral, two days after the death.

An analysis of the funeral service will give considerable insight into what should be, innumerable opportunities

In shifting from past to present and back again, by playing upon the words of the service, and the images & feelings evoked by them.

H - Did one think first of the dead one in coherent, rational ways, remembering concretely incidents with reasonable clarity, and then as the service progressed and the reasonable & the dead became interlocked did one begin to perceive unrelated emotional pictures of the past, in increasing chaos and horror, or was the proceedure reversed? Was the initial shock & horror the unresolved death, the stilt calmed manners, stimulate irrational images that ate through the ordered enumeration of the service, were calmed and soothed into a rational remembering between vacant hits of meandering mind & day dreaming? Or again was it all a mixture of both?

I - It seems obvious even the most shocked and horrified the mourners suddenly had the need to pick their nose & free their trousers from hindering at the crotch, the critical of someone else's method of mourning a too-detached expression, stifle a hell of fart or some other expression of continuing life (They would be careful afterwards with a mouth full of sandwiches, thoughts (ed: illegible)



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-3-

Like I too drunk or something. Not caring, weird this headache's calmed pressure but not caring; strange stress like blustering light with trees and I thought, these small dark men, I thought they were gravediggers...

Uncertain, he dare his wind with turning Felix as grunting they rose to their feet and hey, I said. "hey, aren't you. disappointing leaning to that yellow such, aren't they.

"what?"

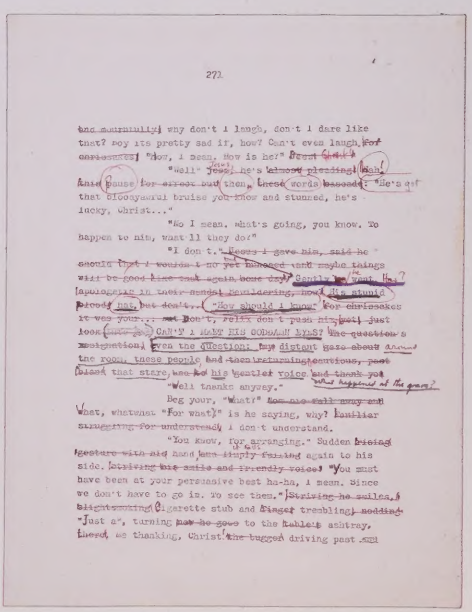
"Aren't you going to, I mean. Isn't anybody going to, you know, cover him up here. Or anything?" they stared but I thought, I really did, I was starting Confused, my face away and back to the grave, indistinct for the and their eyes. I really no, I'm sorry, unsure i'm...

"Is there ours anymore,"

"Oh." We turn he gestured to figures trogged from the mist in single file. Oh...

"He belongs to them now." Those bundled Others that crouched, peer from the edge, with muffled their voices in the snow. Belongs to him.

then into this tunnel, of cave earth walls as we go and its dry underfoot, and dark up ahead and where are we going, so poised and feeling my way, this pressure behind my eyes with dryness. What passage is this? It feels so dry and growing warm, I must be, thoughtless I follow Felix follow from



272.

the mournfully why don't I laugh, don't I dare like that? Say its pretty sad it, how? Can't even laugh, for conscience] "How, I mean. How is he?" Breast Cancer

"Well" Jesus, he's almost placing! Hah! Pause for effect and then, these words bassoon: "he's got that Bloody awful bruise you know and stunned, he's lucky, christ..."

"No I mean. what's going, you know. To happen to him, want ll they do?"

"I don t. "Keeps I gave him, said he should that I wouldn t no yet Released until maybe things will be good like took again home Cosy? Smile he Yeats like] [apologies in twin-eyed bewildering, how the should Proof pay but don't." "Say should I know" For christmakes it yes your... not Don't, relax don t push mighty just look [over to] CAN'T I HAVE HIS CORONARY EVEN? the question's resignation] from the QUestion, Say distant voice about around the room, those people and then returning continuous, pose Raised that stare, was his weather voice and thank you What happened at the game?

"Well thanks anyway."

Beg your, "What?" how are calls away and What, whatever "For what?" is he saying, why? Familiar struggling for understandy I don t understand.

"You know, for arranging." Sudden Raising gesture with his hand turn simply turning again to his side. Losing his smile and friendly voice. "You must have been at your persuasive best ha-ha, I mean. Since we don't have to go in. To see them." Striving he smiles, Slight smiling Cigarette stub and finger trembling, nodding. "Just a", turning how he goes to the table's ashtray, Heard me thanking, Christ the tugged driving past out

Edinborough, president and editor of *Saturday Night* magazine, suggested that Gibson try for a Canada Council Grant. Edinborough persuaded publisher Jack McClelland and Charles Israel, a film and radio dramatist, to support the application. It was successful, and Gibson received the funding for his novel, which he would now be able to work on while teaching only half-time at Ryerson. By 1967 the draft was complete – as Gibson said in his 2011 Margaret Laurence Lecture for the Writers' Trust of Canada: 'Seven years after my obsessive sentence-by-sentence struggle began in the sidewalk café on the Cap d'Antibes, I wrote the last sentence of *Five Legs*.'

Once his novel was complete, Gibson approached various publishers with his manuscript. It was rejected several times before fellow writers Kildare Dobbs and George Jonas separately suggested that Gibson approach House of Anansi. It was a natural fit and Lee took on the task of editing and publishing Gibson's book. The book was unexpectedly popular, selling an impressive one thousand copies in its first week. This release undeniably lent a hand in solidifying Anansi's reputation as a publisher of important Canadian literature. The Fisher Library holds Lee's copy of *Five Legs*, which contains an inscription from Gibson: 'Dennis, because you saw what I was trying to do, because you helped me do it better, and because you had the courage and conviction to publish *Five Legs*. Thank you! Graeme.'

Gibson went on to publish several more novels, including *Communion* (1971), *Perpetual Motion* (1982), and *Gentleman Death* (1993). His non-fiction work includes *Eleven Canadian Nationalists* (1973), *The Bedside Book of Birds* (2005), and *The Bedside Book of Beasts* (2009). Notably, he was one of the founders of the Writers' Union of Canada, a non-profit literary organization that seeks to encourage Canada's writing community.

Case 5 – Publishing

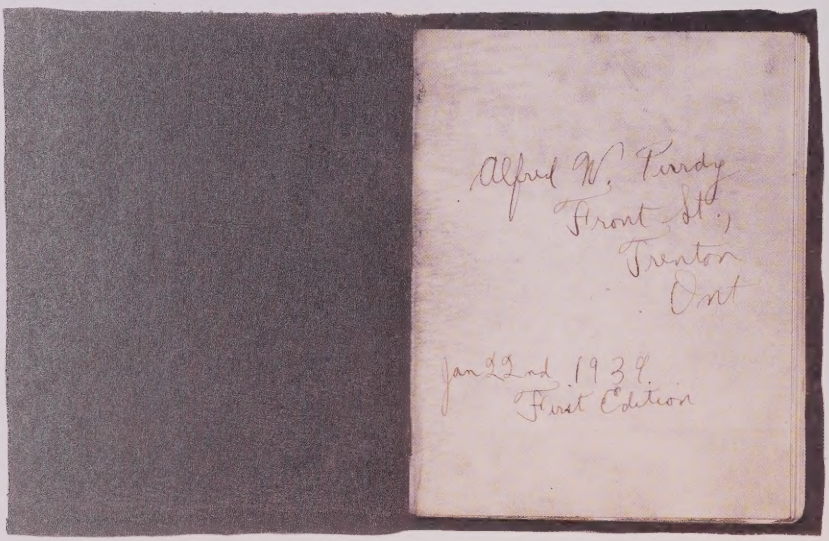
As we have seen in the previous two cases, writers spend considerable time and effort on their work. Drafts are written, and then re-written and re-shaped, and maybe reworked several more times. An editor may then have their own suggestions and revisions, more drafts are generated, and then edited again. Finally, when a manuscript is completed to everyone's satisfaction, it is time to get it published. After all, though the act of writing may well be a solitary affair – with perhaps some collaborative editing help along the way – seeing one's carefully crafted words in print, and read by others, is the ultimate goal of almost every writer. This case will explore publishing.

Self-Publishing

For many writers, the first path to publishing is self-generated – in other words, they produce the printed work themselves. In fact, some of this country's finest writers began their careers via self-publishing. The results run the gamut: from the rudimentary – a few folded sheets and a stapler – to the sublime – expertly designed and hand-pressed.

Al Purdy

Contained within the small collection of Al Purdy Papers here at Fisher is a soft-leather bound book consisting of over eighty typescript pages and forty poems. There is little information beyond the title – *The Blue River: A legend of Plains Indians* – and



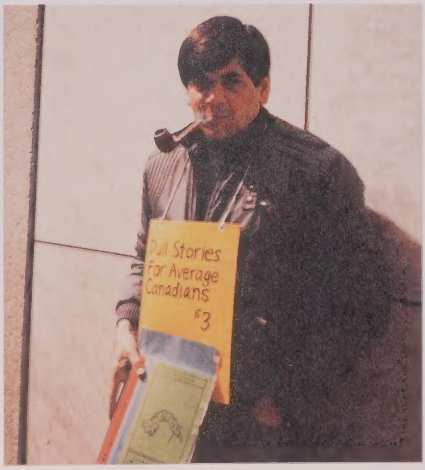
a handwritten inscription on the notebook's first page: 'Alfred W. Purdy, Front St., Trenton Ont, Jan 22nd 1939. First Edition.' Based on the date, this collection was put together by a twenty-one year old Purdy, a full five years before the publication of his first collection of poems, *The Enchanted Echo* (1944). Self-publishing was not uncommon for Purdy: he printed and bound several collections of his poetry, many of which are now held at Western University. Tucked in the middle of this notebook – at the beginning of the poem 'From a Train,' influenced by Purdy's early years riding the rails ('I watched the day at dawning/From the coach of a passing train/I gazed beyond the valley/Across the spreading plain') – is the only evidence of its provenance: a small note from a former Fisher librarian, Margery Pearson. The note contains information about the potential donor of the book, 'a Mr. Jim Hatfield of Sudbury,' wanting to know the approximate value of the item.

Margaret Atwood

It should not come as a surprise that the Fisher, being the archival repository for Margaret Atwood's literary archives, holds several copies of her first published work, from 1961: the self-published *Double Persephone*. Interestingly, the copy on display belonged to Al Purdy, and contains a signed dedication to him: 'For Al – hope you understand it – I don't anymore – Best, Peggy 1970.' Consisting of seven poems, the book – attributed to M.E. Atwood on the title page – was handset and printed by Atwood herself, with help from fellow poet David Donnell. She also designed the linoblock cover. Only 220 copies were made, originally priced at fifty cents. Atwood and Donnell did the distribution as well, offering copies to book shops on consignment: 'We walked into bookstores and asked if they would take it. That's it,' Atwood has said. She has also stated that she wishes she still had copies of this book as a fine copy with hand-sewn stitching can fetch upwards of four thousand dollars today.

Crad Kilodney

In the same vein, subversive cult author Crad Kilodney took a guerilla approach to distributing his work, selling his books on Yonge Street or Bloor Street in Toronto, often wearing eye-catching signs, sometimes with the title of the book he was selling, like *Excrement* (1988) or *Putrid Scum* (1991), or sometimes with a sign that simply read: 'Shabby "No-Name" Writer.' The Fisher holds Kilodney's archives, including



drafts of published and unpublished works, notes, correspondence, business records, cassettes of readings, scrapbooks, and journals. Crad Kilodney was the pen name of Lou Trifon, an American-born writer who moved to Toronto in 1973. Between 1978 and 1992 he self-published numerous works under his Charnel House Publishing imprint, featuring provocative titles such as *Gainfully Employed in Limbo* (1980), *Lightning Struck My Dick: Short Stories With A Difference* (1980), *Simple Stories for Idiots* (1986), *Worst Canadian Stories* (1987), and *Junior Brain Tumours in Action* (1990). Because Kilodney paid all publishing and distributing costs himself, his books were available in limited numbers only. Kilodney spent seventeen years selling his work on the streets of Toronto, making him a key figure for self-publishers and DIYers alike.

Richard Outram

At the higher production end of the self-publishing spectrum is the work of Canadian writer Richard Outram. Although he earned his living as an employee at CBC, his passion was poetry. With his wife, artist Barbara Howard, he created the Gauntlet Press, which would both showcase Outram's poetry and allow him to develop his interests in graphic design. With Howard, who often illustrated the books with wood engravings, the Press's works were notable for their fine craftsmanship and their consistent use of restrained and classic design. The last work the couple produced together, *Lightfall* (2001), was a fitting and final tribute to the beauty of their work. The volume is housed within a wooden case created by Peter R. Fleming.

Publishing Houses

The Fisher has not been a major repository for the archival *fonds* of the large Canadian publishing houses. McClelland & Stewart's extensive papers and those of Macmillan Canada, for example, are held at McMaster University. The Fisher does however contain pockets of papers that relate to some of these larger firms. The Dennis Lee Papers, for one, consist of many files related to the editorial work he did with McClelland & Stewart in the 1970s and early 1980s. The Malcolm Ross Papers also consist of materials related to this most venerable publishing firm: archival documents of the New Canadian Library Series, an imprint of McClelland & Stewart, which Ross founded in 1957 as a vehicle to put more Canadian fiction in the hands of students. Its first published works were *Over Prairie Trails* (1957) by Frederick Philip Grove and Morley Callaghan's *Such Is My Beloved* (1957). It was a successful series, publishing around two hundred works, and it continues to this day. The Ross Papers also provide an overview of Canadian literary studies and the development of international interest in Canadian studies, especially literature, during the 1970s and 1980s.

One Macmillan related item that Fisher does hold is a galley proof for Robertson

Davies's best-known work, *Fifth Business*. Written in 1970 it was first published by Macmillan Canada, before being published by the Viking Press in New York. On display are long galley proofs of this first United States edition of *Fifth Business* with holograph and editorial notations by Davies, Moira Whalon (Davies's secretary), and the house editor of Viking Press at the time. Both Davies and Whalon received two sets of proofs stamped 1 July 1970, which they read and corrected.

The first page of the proofs contain a correction for Davies's name, which has been misspelled as 'Robertson Davis.' (The irony here is that this galley was owned by Dr. Rick Davis, who began collecting Davies material in the early 1980s. His archive of Davies material was recently donated by his widow June Davis.) In Carl Spadoni and Judith Skelton Grant's *Bibliography of Robertson Davies* (2014), they make note of Davies's remarks about the proof being prepared for the press by two editors who were not in agreement about the use of italics. He had to remind them that 'the book was intended to represent a manuscript prepared by Duncan Ramsay as a report to his Headmaster. Being an exacting scholar, Ramsay would want certain words italicized properly.' Davies also fought to maintain the Canadian words and phrases in the book. In some instances he asks the Viking Press house editor to change their house style to accommodate some of the phrasing he assumes Duncan Ramsay would have used. For example, he preferred '*an* historian' over '*a* historian' and makes note of this on page forty-three of the proofs. When the editor implies that seventy-one is old, Davies writes: 'Dear Editor: 71 is not really old – especially to people over 50. How old are you? Under 30, I'll bet. May God preserve you for another 60 years.'

The Viking Press edition was published on 23 November 1970, and was met with positive reviews in the United States. A few months later *Fifth Business* made it to tenth place on the *New York Times* Best Seller List. In addition to his widespread success in Canada, Davies was the first Canadian to become an Honorary Member of the American Academy and Institute of Arts and Letters, demonstrating his importance to literature in both Canada and abroad.

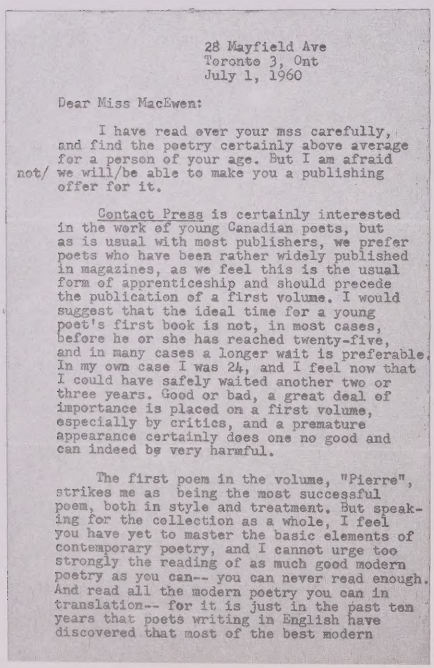
Contact Press

Beginning in the 1960s, when the Fisher began to acquire literary papers more actively, the Library purchased archival holdings from Raymond Souster. A poet and novelist in his own right, perhaps his greatest legacy was his strong support of Canadian modern poetry through his founding of the literary journals *Direction* (1941–46), *Contact* (1952–54), and *Combustion* (1957–60), along with being the founding president of the League of Canadian Poets. He also co-founded, along with Louis Dudek and Irving Layton, the publishing house Contact Press in 1952. It became perhaps the most important small literary press in the country, publishing the first works of some of the writers that helped to establish something akin to

a new CanLit 'voice,' including Leonard Cohen, Margaret Atwood, and George Bowering. In other words, Contact Press was often *the* house to approach to put a poet on the Canadian literary map.

Gwendolyn MacEwen was one such writer. Her archival collection, which the Fisher began to acquire in the mid-1960s, contains a letter from Souster, dated 1 July 1960, when MacEwen was eighteen years old, rejecting a manuscript that she had sent to Contact Press for publication consideration. While pointing out her work was 'certainly above average for a person of your age,' he writes that the press would not publish it. While a major aspect of being a writer is the rejection process – the literary papers here at the Fisher amply demonstrate how frequent rejection is for most writers – Souster's letter to MacEwen is gentle and consoling. He encourages her to publish more in literary journals, to read all the modern poetry she can, and hold off attempting to publish a first volume of poetry until she reaches twenty-five years of age. He sums it all up with what he surely considered sage advice: 'I can add little except that the business of being a serious poet is a very heart-breaking, lonely affair, and if you feel that you are not prepared to bring a great deal of dedication to it, I would even advise you to think seriously before committing yourself to the art. But being young you will probably only laugh at such an idea.'

MacEwen persevered, and only two years later ended up winning over Souster and Contact Press editor Peter Miller – in a letter to Souster, he called the manuscript 'a



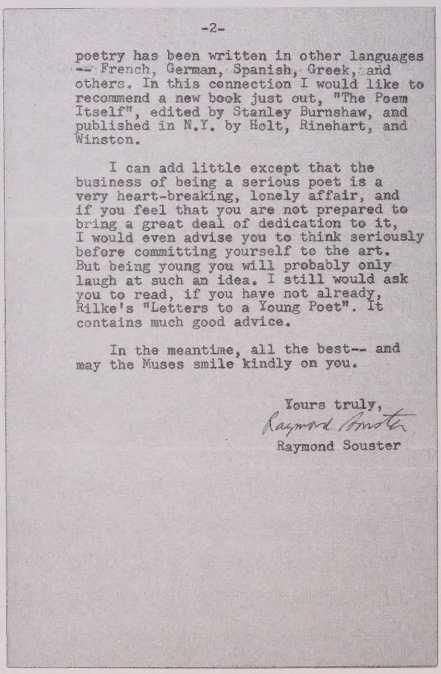
28 Mayfield Ave
Toronto 3, Ont
July 1, 1960

Dear Miss MacEwen:

I have read over your mss carefully, and find the poetry certainly above average for a person of your age. But I am afraid not/ we will/be able to make you a publishing offer for it.

Contact Press is certainly interested in the work of young Canadian poets, but as is usual with most publishers, we prefer poets who have been rather widely published in magazines, as we feel this is the usual form of apprenticeship and should precede the publication of a first volume. I would suggest that the ideal time for a young poet's first book is not, in most cases, before he or she has reached twenty-five, and in many cases a longer wait is preferable. In my own case I was 24, and I feel now that I could have safely waited another two or three years. Good or bad, a great deal of importance is placed on a first volume, especially by critics, and a premature appearance certainly does one no good and can indeed be very harmful.

The first poem in the volume, "Pierre", strikes me as being the most successful poem, both in style and treatment. But speaking for the collection as a whole, I feel you have yet to master the basic elements of contemporary poetry, and I cannot urge too strongly the reading of as much good modern poetry as you can-- you can never read enough. And read all the modern poetry you can in translation-- for it is just in the past ten years that poets writing in English have discovered that most of the best modern



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poetry has been written in other languages -- French, German, Spanish, Greek, and others. In this connection I would like to recommend a new book just out, "The Poem Itself", edited by Stanley Burnshaw, and published in N.Y. by Holt, Rinehart, and Winston.

I can add little except that the business of being a serious poet is a very heart-breaking, lonely affair, and if you feel that you are not prepared to bring a great deal of dedication to it, I would even advise you to think seriously before committing yourself to the art. But being young you will probably only laugh at such an idea. I still would ask you to read, if you have not already, Rilke's "Letters to a Young Poet". It contains much good advice.

In the meantime, all the best-- and may the Muses smile kindly on you.

Yours truly,
Raymond Souster
Raymond Souster

book which could or at least should become famous; and I find the work to be the very stuff of poetry, and Gwen's personal poetic qualities to be little short of inspired' – with what would eventually be her first major work, *The Rising Fire* (1963).

Coach House Press

Coach House has been at the forefront of the private independent publisher's movement. Founded in 1965 by Stan Bevington, its considerable reputation rests on several layers: the high production quality of its books, its risk taking, its embrace of new printing technologies, and, not to be dismissed, its ability to survive as a fiercely independent publisher in a landscape that is increasingly moving towards consolidation. Just as important, however, is the literary talent it has nurtured since its earliest days: it has introduced a veritable who's who of eventual CanLit royalty, including Michael Ondaatje, bpNichol, George Bowering, and Anne Michaels, among many others. Bevington's influence on book design must also be acknowledged: he was awarded the 2012 Robert R. Reid Award and Medal for lifetime achievement to the book arts in Canada by the Alcuin Society, and he remains a force and innovator in Canadian printing. In 2009, he was appointed a Member of the Order of Canada for his outstanding contribution to Canadian culture.

While a large portion of the Coach House Press archives resides in Ottawa at Library and Archives Canada, Bevington has been donating his papers to the Fisher since 2007. Of particular interest are materials that demonstrate how the press has been at the forefront of e-publishing. From 1997 to 2002, for example, Coach House ambitiously offered over seventy unique books online for free, with an accompanying annual CD-ROM of all the texts and ephemera for subscribers. The material in the archive also covers a dark chapter at the press, when the company had divided into two separate entities: Coach House Printing, owned and operated by Bevington, and Coach House Press, run by an 'Advisory Board' of editorial staff. By 1996, however, the publishing arm, which had moved out of bpNichol Lane, was no longer sustainable, and the company folded. Bevington resurrected the publishing division in 1997, named it Coach House Books, and moved it back to its original home in the coach house. Today it continues to publish important work from emerging writing talent.

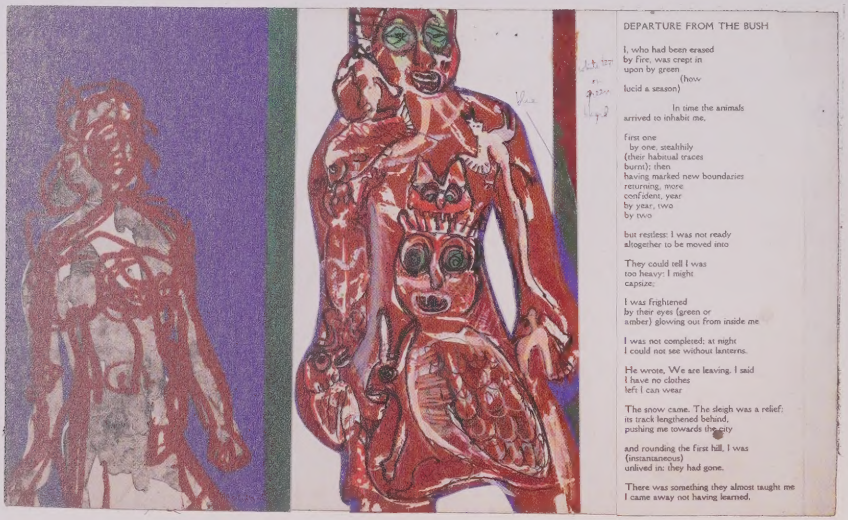
Case 6 – Illustration

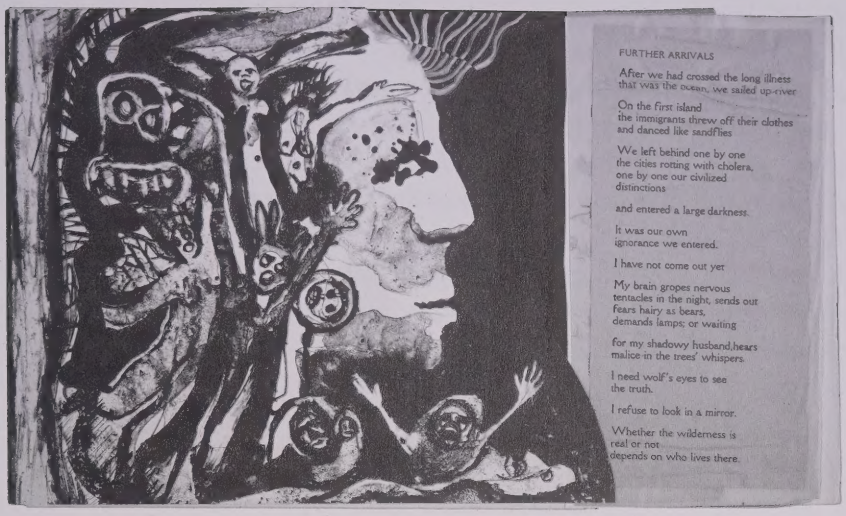
Illustration accompanying text has long been a staple of literature, even pre-dating the printing press. As reading for pleasure increased in popularity in the eighteenth and nineteenth centuries, illustrated editions of novels became more commonplace and more desirable to the public. Frontispiece illustrations, for example, accompanied many works during this period. Moreover, as the publishing industry evolved and grew, and edition bindings began to replace fine bindings commissioned by book buyers, cover art and dust jacket design became an increasingly important means to attract the reading public.

This case explores how illustration has enhanced the work of some of this country's finest writers, both within texts and on the covers of published books.

Charles Pachter's Illustrations – *The Journals of Susanna Moodie*

Charles Pachter and Margaret Atwood have had a long and enduring friendship that first began when they met as teenage instructors at a summer camp. When Atwood gave Pachter a copy of her first book *Double Persephone* in 1961, he says he was thrilled: 'Her words were like triggers, setting off a buzz of associations in my head, freeing a visual subconscious that I had only just begun to identify.' Their collaboration began in 1964 while he was studying at the Cranbrook Academy of Art in Michigan. Their first project was a limited-edition series of lithographs he created for the title poem of Atwood's *The Circle Game* collection. Following that he created *Kaleidoscopes: Baroque*, a tiny book with colour woodcuts and engravings accompanying the poems, all printed on handmade paper containing bits of his hair, some plant material, and chopped up linen table napkins from restaurants; *Expeditions and*


DEPARTURE FROM THE BUSH
I, who had been erased
by fire, was crept in
upon by green
(how
lucid a season)
In time the animals
arrived to inhabit me.
first one
by one, stealthily
(their habitual traces
burnt); then
having marked new boundaries
returning, more
confident, year
by year, two
by two
but restless: I was not ready
altogether to be moved into
They could tell I was
too heavy: I might
capsize;
I was frightened
by their eyes (green or
amber) glowing out from inside me
I was not completed: at night
I could not see without lanterns.
He wrote, We are leaving. I said
I have no clothes
left: I can wear
The snow came. The sleigh was a relief:
its track lengthened behind,
pushing me towards the city
and rounding the first hill, I was
(instantaneous)
unlived in: they had gone.
There was something they almost taught me
I came away not having learned.



FURTHER ARRIVALS

After we had crossed the long illness
that was the ocean, we sailed up-river

On the first island
the immigrants threw off their clothes
and danced like sandflies

We left behind one by one
the cities rotting with cholera,
one by one our civilized
distinctions

and entered a large darkness.

It was our own
ignorance we entered.

I have not come out yet

My brain gropes nervous
tentacles in the night, sends out
fears hairy as bears,
demands lamps; or waiting

for my shadowy husband,hears
malice in the trees' whispers.

I need wolf's eyes to see
the truth.

I refuse to look in a mirror.

Whether the wilderness is
real or not
depends on who lives there.

Talismans for Children, with large format lithographs; and *Speeches for Doctor Frankenstein*, in which fourteen poems were illustrated with combinations of linoleum cuts, silkscreens, and inked found objects pressed into handmade paper.

In 1968, Atwood sent Pachter a typed manuscript of *The Journals of Susanna Moodie*. Pachter says he read it, and was so stunned by its beauty and power that he realized everything he had done up until then was a rehearsal for illustrating this work. For *The Journals of Susanna Moodie,* Pachter worked on a maquette, or prototype, setting typefaces for the poems in different styles and sizes, cutting up and collaging proofs of earlier lithographs and silkscreens, then drawing on top of them for added effect. By early 1969 he had completed the typesetting and draft images for all twenty-seven poems, complete with a frontispiece and two introductory images. Atwood, pleased with how it turned out, took it to Dave Godfrey and Dennis Lee of House of Anansi, who were eager to publish it. They submitted a proposal to the Canada Council to help fund this ambitious project, but it was rejected.

Shortly afterwards, Atwood signed with Oxford University Press, who published a standard version of *The Journals of Susanna Moodie* in 1970 with some of Atwood's own watercolour illustrations. It was not until several years later, in February 1980, that Pachter hired two Spanish master printers, Abel and Manuel Bello Sanchez, who helped him complete the printing of 120 copies of the book that was originally conceived in the late 1960s. Pachter prepared sketches to be transferred to screens for printing, describing the process as follows: 'While they dragged ink across the screens with a squeegee, printing the words and the images, separately or together, I drew directly on the silk screens with grease crayons and tusche, a suspension of greasy liquid which dried on the silk and was later surrounded by glue blockout, then dissolved with mineral spirits so ink could pass through where I had drawn.' It took nine

months of hard work, but they were able to release *The Journals of Susanna Moodie* in November of 1980.

On display are proofs from the Pachter Papers held at the Fisher that demonstrate the artistic process for this stunning book.

Mary Meigs Illustrations – Suniti Namjoshi's *The Conversations of Cow*

Suniti Namjoshi's *The Conversations of Cow* (1985) features a relationship between Suniti, a feminist lesbian, and Bhadravati, a Brahmini cow. The illustrations that accompany the published text are by Sarah Baylis, however the artwork included with the original donation to the Library includes illustrations created by Namjoshi's friend, the American feminist writer and painter, Mary Meigs (1917-2002), who lived in Montreal. Although Meigs's drawings were intended for the book, they were not used by the Women's Press when they published *The Conversations of Cow.*

Robertson Davies – Bascove Covers

Robertson Davies's first novel *Tempest-Tost* (1951) is also the first novel in the Salterton Trilogy, which also includes *Leaven of Malice* (1954) and *A Mixture of Frailties* (1958). The trilogy features stories of the residents in an imaginary university town called Salterton, Ontario. In *Tempest-Tost*, an amateur theatrical group puts on a production of Shakespeare's *The Tempest*. The novel documents all of the struggles, romance, and scandal that goes on behind the scenes.

Davies's other works have also been grouped into trilogies, including the Deptford trilogy – *Fifth Business* (1970), *The Manticore* (1972), and *World of Wonders* (1975) – the Cornish trilogy – *The Rebel Angels* (1981), *What's Bred in the Bone* (1985), and *The Lyre of Orpheus* (1988) – and the unfinished trilogy, known as the Toronto trilogy – *Murther and Walking Sprits* (1991) and *The Cunning Man* (1994). To better emphasize and enhance the connections among the books that comprise these trilogies, Penguin commissioned dust jacket designs and woodcut illustrations by American artist, Bascove. On display are some of the iconic Bascove designs alongside other versions of the cover for *Tempest-Tost*, including one by Canadian book artist Robert Wu. Wu has donated to the Fisher the archival material associated with many of his commissioned book covers, including *Tempest-Tost*, allowing us to see his process when creating a custom binding.

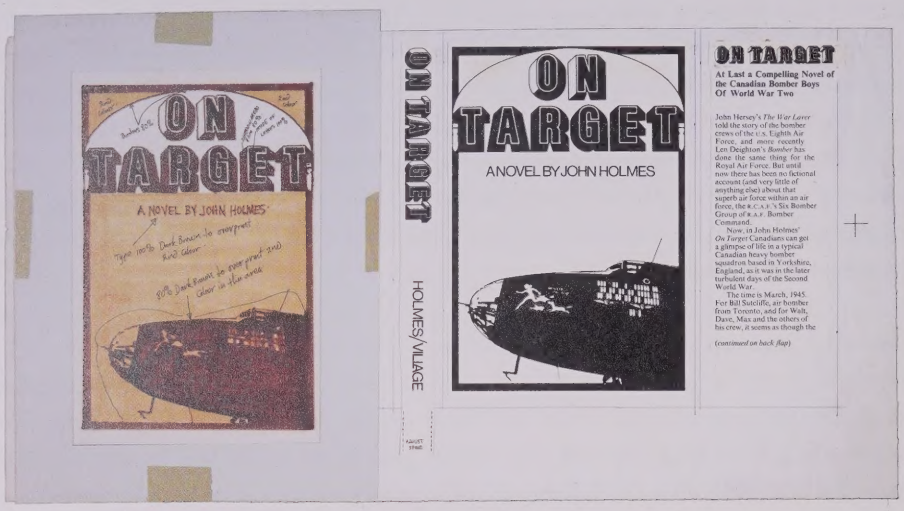
Raymond Souster/John Holmes Book Cover Art Work

It is not only the large publishing firms that put considerable thought and effort into book and dust jacket design. Small publishers know the impact a well-designed cover can have on sales, especially when the writer is not particularly well known or decides to publish a work under a pseudonym.

Raymond Souster was well known as both a poet – he won the Governor General's Award in 1964 for the collection *The Colour of the Times* – and, as we have already seen, a publisher, having co-founded Contact Press. He published a first novel in 1949 titled *The Winter of Our Time*, under the pseudonym Raymond Holmes. For his second novel, *On Target* (1972) he kept the surname and changed the first name to John, publishing it with the Village Book Store Press, an offshoot of the Toronto bookshop owned and operated by Martin Ahvenus. Curiously, given that Village did not have much of a history in book publishing – its first release was Howard Howith's *Fragments of the Dance* in 1969 – Ahvenus took a somewhat ambitious approach to Souster's novel: to produce two separate editions. While both would be bound 'attractively' (according to the promotional material for the book) in blue cloth, the regular, or trade, edition, would be produced in a run of just over nine hundred; a limited collector's edition, numbered and signed by the author, would consist of only ninety-nine copies and have a 'distinctive and different dark-blue cloth binding, with blue end papers and blue slip-case.' It would sell for more than double the price at $18.50.

The Souster Papers consist of the original art work and book jacket design for *On Target* – essentially the 'nuts and bolts' of how a cover was designed and laid out for eventual printing prior to computer graphic design. Sadly, there is no indication as to the creator of the art work, although the design has parallels to the massive best-selling novel *Airport* by Arthur Hailey, published only a couple of years prior (and seen in the next case). On display is Earle Birney's collector's copy (number four of ninety-

nine) of *On Target* – 'Please don't be too harsh on for me this one,' writes Souster on the title page to Birney – along with a colourful paperback edition with a new cover design published by Signet in 1982.


ON TARGET
A NOVEL BY JOHN HOLMES
ON TARGET
HOLMES/VILLAGE
ON TARGET
A NOVEL BY JOHN HOLMES
ON TARGET
At Last a Compelling Novel of the Canadian Bomber Boys Of World War Two
John Hersey's The War Lover told the story of the bomber crews of the U.S. Eighth Air Force, and more recently Len Deighton's Bomber has done the same thing for the Royal Air Force. But until now there has been no fictional account (and very little of anything else) about that superb air force within an air force, the R.C.A.F.'s Six Bomber Group of R.A.F. Bomber Command.
Now, in John Holmes' On Target Canadians can get a glimpse of life in a typical Canadian heavy bomber squadron based in Yorkshire, England, as it was in the later turbulent days of the Second World War.
The time is March, 1945. Fer Bill Sutcliffe, air bomber from Toronto, and for Walt, Dave, Max and the others of his crew, it seems as though the
(continued on back flap)

Alan Stein and P.K. Page

Poetry has been long served as inspirational fodder for illustrators. It lends itself naturally to artists, the beauty of words and phrases being interpreted and intermingled with images. Alan Stein is one artist who has looked toward poets, particularly Canadian writers, for inspiration and publication. A painter and printmaker who makes his home in Parry Sound, Ontario, Stein established his private press Church Street in 1988, after studying with printmaker Bill Poole. Stein first donated archives relating to his Church Street Press to the Fisher in 2016, enabling researchers to gain insight into the production of modern fine press books. While much of Stein's work – he largely concentrates on pastels and charcoal on paper, as well as wood engraving and stone lithography – has been influenced by summers spent on Georgian Bay at Bayfield Inlet and by his travels overseas, he has shown a particular interest in illustrating the works of Canadian poets. Beginning with his book *In Mexico* (1996), where he interpreted the poetry of Al Purdy, he has since produced illustrated editions of poetry by Douglas LePan, Gary Michael Dault, Michael Crummy, and P.K. Page. Most recently, he worked with over a dozen writers to produce *On Sprit Lake* (2018), featuring stories related to Georgian Bay.

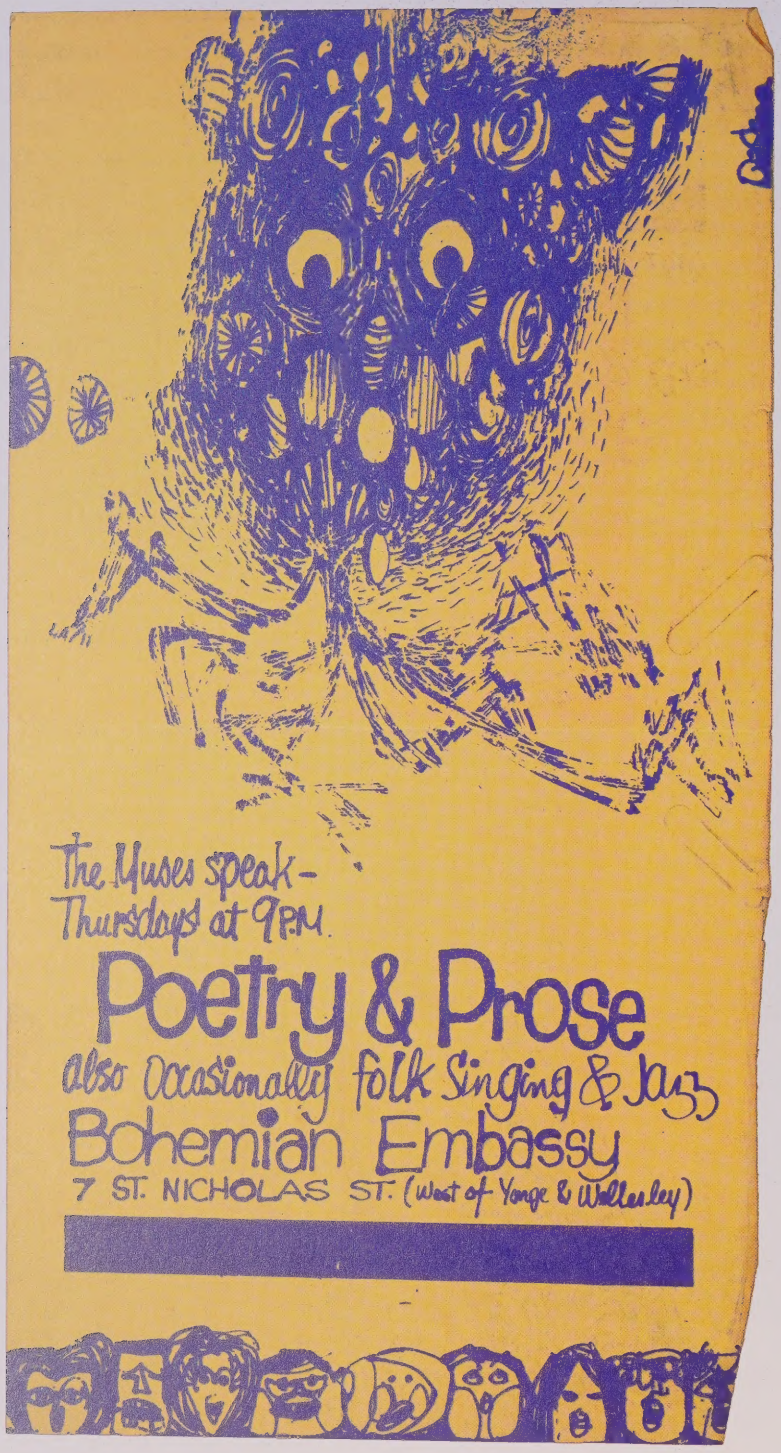
His collaboration with the celebrated poet P.K. Page for the book *The Golden Lilies: Eight New Glosas* (2009), is typical of all the illustrated books produced by Stein. He

first approached the poet with the idea of illustrating some of her previously published poetry. Instead, she suggested some new work: a series of *glosas*, a form of poetry for which she was already well known. It is an early Renaissance form where the poet quotes four lines of poetry as an epigraph from another poem or poet; in turn, these four lines act as a refrain, or 'gloss,' in the final line of four following stanzas. Page supplied the completed poems to Stein, after which he sketched out illustrations, typically charcoal on paper, followed by larger sketches, and then eventually wood engravings. He did not show any of the sketches to or share his ideas with Page, but instead would work entirely according to his own vision and interpretation. In total he created ten wood engravings for the book, along with a hand-coloured frontispiece, and produced the book in an edition of only fifty copies. On display are the original sketches and the wood block that accompanied Page's 'How to Write a Poem.'

Stein's Church Street Press is not the only Canadian fine press publisher to illustrate works of poetry. Both Shanty Bay Press and Barbarian Press, whose archives are actively collected at the Fisher, also create beautiful artists' books devoted to this form of literature.

Proof 1

How to Write a Poem


The Muses speak -
Thursdays at 9 P.M.
Poetry & Prose
also Occasionally folk Singing & Jazz
Bohemian Embassy
7 ST. NICHOLAS ST. (west of Yonge & Wellesley)

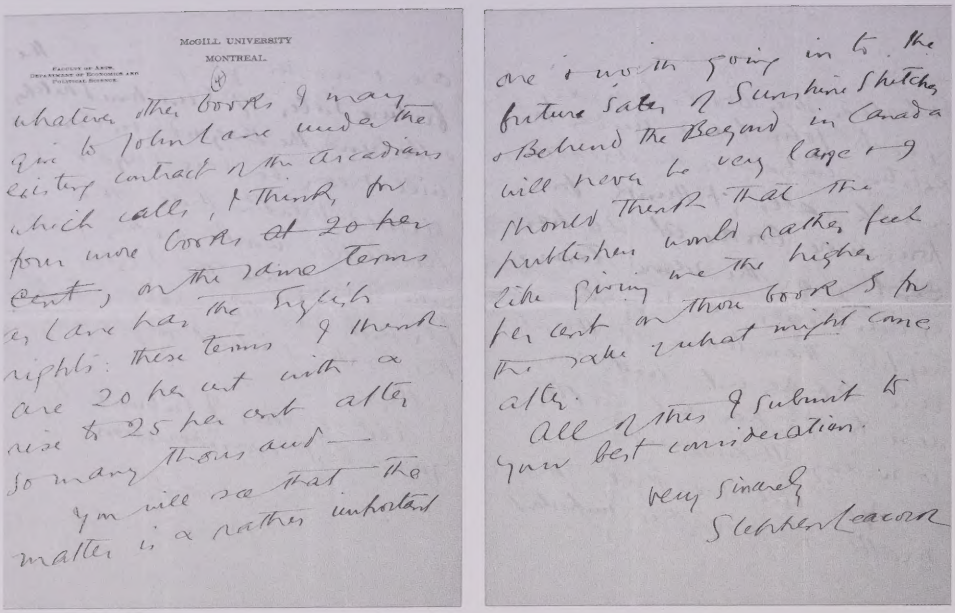
Case 7 – The Publishing 'Ecosystem'

The act of writing, as we have seen throughout this exhibition, is a lonely and disciplined endeavour. For the writer, it means hours spent in solitude, crafting a work through draft after draft of a manuscript. The success of a written work is, thus, usually credited to the writer and their talents. Yet the Canadian publishing world is larger than just the completion of a manuscript. Rather, it is an industry, and an important one for the economy. According to a 2016 report commissioned by Ontario Creates, an agency of the Ministry of Heritage, Sport, Tourism and Culture Industries, book publishing in Canada was worth $1.6 billion, and according to Stats Canada, the Canadian book publishing sector accounted for 10,342 jobs in 2016. Needless to say, those thousands of jobs are not solely the writers themselves; instead, they are the many individuals who play vital roles when a writer's work is ready for the larger world. From the agents tasked to sell a writer's work, to the publicity departments that help to generate sales, and the sellers who get the books into the hands of the reader. Moreover, the writer's role is not necessarily finished once they hand in the manuscript: there are readings to be done and book signings to attend. In short, there are many hands involved in the CanLit community.

Agents

The work of a writer's agent is wide-ranging: while primarily they advocate for their client, the relationship tends to run much deeper. They act as a sounding board – and often times cheerleader – for their client, and they are typically the last reader prior to the submission of a completed draft manuscript to a publisher. As evidenced in our archival collections, it is also not a wholly new role, but one that goes back to the earliest days of publishing in Canada.

For example, the Fisher has a small collection letters from Stephen Leacock to W.C. Bell, better known as 'Billy,' who at the time was acting as Leacock's representative with publishers. Bell eventually became a publisher himself, teaming up with Malcolm J. Cockburn to form Bell & Cockburn. They would publish a number of Leacock works, including the first Canadian edition of Leacock's perennial classic *Sunshine Sketches of a Little Town* in 1912. (It carried the joint imprint of John Lane, The Bodley Head, London; John Lane Company, New York; and Bell & Cockburn of Toronto.) The Leacock letters in the Bell Papers, thirteen in total, reveal the relationship between writer and representative – and in this case publisher as well, as Bell was filling dual roles. Most telling among the correspondence is the letter Leacock wrote to Bell, dated 12 December 1914. In it, Leacock discusses arrangements for royalties and rights to his various works, including *Sunshine Sketches*: 'The future sales of Sunshine Sketches and Behind the Beyond in Canada will never be very large & I



McGILL UNIVERSITY
MONTREAL

whatever other books I may
give to John Lane under the
existing contract (the Arcadians
which calls, I think, for
four more books at 20 per
cent), on the same terms
as Lane has the English
rights: these terms I think
are 20 per cent with a
rise to 25 per cent after
so many thousand —
you will see that the
matter is a rather important

are I am going in to the
future sales of Sunshine Sketches
& Behind the Beyond in Canada
will never be very large & I
showed them that the
publishers would rather feel
like giving me the higher
per cent on those books for the
sake of what might come
after.
All of this I submit to
your best consideration.
Very sincerely
Stephen Leacock

should think that the publisher would rather feel like giving me the higher per cent on these books for the sake of what might come after.' Leacock, it seems, never thought much of the sales prospects of *Sketches*, and in some ways his intuition was correct: it only became a best-seller after Leacock died, when an illustrated edition was released by McClelland & Stewart in 1948. It was also given the New Canadian Library Series treatment, and has continued to be a favourite among illustrators, including recent issues from McClelland & Stewart, still the copyright holder, featuring the work of wood engraver Wesley Bates and the graphic novelist Seth.

The agent Bella Pomer, on the other hand, has been lauded for her work with various Canadian authors, most prominent among them Carol Shields. The Bella Pomer Papers are largely restricted – as are the papers of agent Beverley Slopen, also held here at the Fisher – in order to protect the financial privacy of the writers represented. Yet even outside of financial matters, the papers reveal the important role an agent will typically play for a writer. In the case of Shields's *The Stone Diaries* – originally titled 'Monument,' which Pomer admits is not the best: 'I like several of her alternate titles much better; but that's something to discuss after we've all read it' – it meant the original presentation of the manuscript to the publisher, Doug Pepper of Random House Canada.

Advocacy is an important role for the agent as well, even after a book has been accepted and published, as evidenced in a letter Pomer sent to Al Silverman, at Viking-Penguin, Shields's American publisher. It is a direct and pointed missive, addressing Pomer's concerns over the potential publication of a mass-market edition of *The Stone Diaries* for the European market, particularly the removal of the section of the

novel that contains photographs, which both Pomer and Shields consider integral: 'That such a decision should have been taken without reference to the book's editors, or yourself, is serious enough; that the author and agent should not have been informed or consulted, is shocking. The decision showed a complete disregard for the interests of the author, whose hardcover British sales would have been seriously damaged by the availability of a cheap edition.' The cheaper version was never released – Pomer thus scored a win for her client.

Contained within the Fisher's collections are considerable correspondence and contracts between writers and their agents; however we often only see the writer's side. Linda McKnight's Papers at the Library demonstrate a further look at the agent's role, showing many contracts (national and international), licenses, royalty statements, and sometimes disputes regarding royalties and copyright infringements. Before McKnight became an agent for writers such as George Jonas, Guy Gavriel Kay, Dennis Lee, Scott Symons, and Margaret Visser, she was president and publisher at both McClelland & Stewart and Macmillan of Canada. As such, she has been hailed as a 'pioneering woman of Canadian publishing,' helping the careers of many fiction and non-fiction authors.

Editor as Mentor

In George Fetherling's introduction to John Metcalf's 2017 Margaret Laurence Lecture for the Writer's Trust of Canada (a lecture series that highlights and celebrates the CanLit community of writers and readers), he discusses Metcalf's contribution to the practice known as 'literary mediation.' Fetherling, whose archival papers are held at the Fisher, defines this term as the 'idea that it is not enough simply for a writer to be and act like a writer, he must also be among writers, helping them, and criticizing them, and reviewing their books, and recommending them, helping them to set up readings, getting them into anthologies, and on occasion, out of jail. Metcalf is the master of these activities; being one of the fathers of the modernist Canadian short story, and a tireless and inexhaustible editor.' Metcalf has published twenty of his own books and edited over 170 books by other writers. The Fisher Library holds Metcalf's papers relating to manuscripts for his books, as well as the numerous edits he has done for other writers, including students in the Humber School for Writers program, and material relating to his editing work for Oberon Press, Porcupine's Quill, Biblioasis, and *Canadian Notes and Queries*, and anthologies such as *Best Canadian Stories*.

Publicity and Marketing

Few would consider the Canadian-British novelist Arthur Hailey to be a key member of the CanLit community, especially if critical success is the sole barometer. Hailey, after all, is better-known for his gargantuan book sales rather than positive reviews of

his work. (Some point to the spoof film *Airplane* [1980] as his true claim to fame – it was his first teleplay for CBC, *Flight into Danger* [1956], that provided the inspiration and storyline.) He himself was well aware of his limitations as a writer: in a letter in the Hailey Papers at the Fisher, which Hailey's wife Sheila donated to the Library in 2007, he recommended that his daughter Jane read Robertson Davies' novel *Fifth Business*, and expresses his admiration for Davies's work: 'Oh! If only I could write that well.' Interestingly, the two writers exchanged correspondence shortly thereafter (which can be seen downstairs in the exhibition), with Davies quick to defend Hailey against the intense criticism expressed toward the writer's popular fiction. 'I do not understand it, except as evidence of jealousy,' writes Davies. 'But why are they jealous of a man who can do something they cannot do and – if they are to be believed – would not wish to do? Speaking for myself, I wish I had your ability to engross huge number of readers in my books, but I also know that it lies outside my range. But as for grudging you one jot of your tremendous popularity – I leave that sort of nonsense to the critics.' Davies did not see Hailey as his inferior or a literary outlier because of his wealth and fame – rather, he gladly accepted him to the larger community of Canadian writers.

It is difficult to argue with success, and Hailey had plenty of it. Based purely on sales

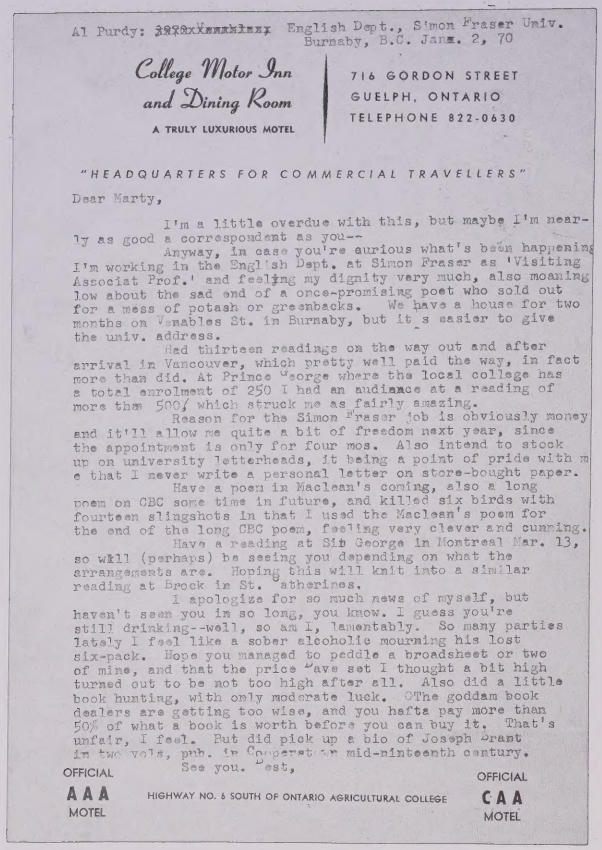
– his eleven novels were translated into almost forty languages and sold over 170 million copies in total – Hailey is the most successful Canadian author of all time, surpassing even Mazo de la Roche. The marketing muscle put behind Hailey's work reflects the importance of his novels to the bottom line of his long-time publisher Doubleday, and may help to account for the success of his novels. As evidenced in his papers, Hailey had a strong hand in crafting the publicity efforts for his books. For the novel *Airport* (1968), he created a guide called 'Notes for Convenience of TV and Radio Interviews,' consisting of background on the author, general notes about the researching and writing of the novel, and detailed notes about the story 'which the author and publisher believe may be of interest to interviewers.' Doubleday would use these notes, almost verbatim, under the cover of the publicity department. Hailey was also a keen and enthusiastic visitor to stores for book signings, often travelling to dozens of cities within a two-week period.

Booksellers

Booksellers play a key role in how books are presented to the reading public and, obviously, sold. The Fisher holds the papers of a number of booksellers, attesting to the important role they play in the promotion and distribution of CanLit.

Martin Ahvenus set up his store, Village Books, in the summer of 1961 in what was then the bohemian section of Toronto, Gerrard Street, between Elizabeth and Bay Streets. The shop was an important hub for writers. Ahvenus – or Marty, as everybody called him – would open his doors to almost every important writer emerging in the 1960s: Milton Acorn, Gwendolyn MacEwen, Al Purdy, Michael Ondaatje, and Margaret Atwood, among others. Not only would he sell their self-published books, giving them prominent spots in the shop, but he would befriend and encourage them, along with hosting readings. On Thursday nights, as legend had it, the shop would open late, the whiskey would come out, and the gossip would flow. His shop, in short, was a nexus for the CanLit community. Village Books would relocate several times, eventually landing on Queen Street West, where Ahevenus sold the business in the early 1990s. It would close in early 2000.

The Fisher holds Ahvenus's papers, and because he kept almost everything – correspondence, receipts, cashed cheques – these items detail the important role he played in advocating for Canadian authors. His correspondence with many of them also provides insight into the lives of the writers whose books he sold. A letter from Al Purdy, for example, encapsulates a typical writer's life. He writes of his work as a 'Visiting Associat [*sic*] Prof.' at a university: 'feeling my dignity very much, also moaning low about the sad end of a once-promising poet who sold out for a mess of potash or greenbacks.' He gives an account of his recent readings, which have always been an important means for a writer to make extra money and promote their work.



Al Purdy: ~~[illegible]~~ English Dept., Simon Fraser Univ.
Burnaby, B.C. Janx. 2, 70

College Motor Inn and Dining Room
A TRULY LUXURIOUS MOTEL

716 GORDON STREET
GUELPH, ONTARIO
TELEPHONE 822-0630

"HEADQUARTERS FOR COMMERCIAL TRAVELLERS"

Dear Marty,

I'm a little overdue with this, but maybe I'm nearly as good a correspondent as you--

Anyway, in case you're curious what's been happening I'm working in the English Dept. at Simon Fraser as 'Visiting Associat Prof.' and feeling my dignity very much, also moaning low about the sad end of a once-promising poet who sold out for a mess of potash or greenbacks. We have a house for two months on Venables St. in Burnaby, but it s easier to give the univ. address.

Had thirteen readings on the way out and after arrival in Vancouver, which pretty well paid the way, in fact more than did. At Prince George where the local college has a total enrolment of 250 I had an audiance at a reading of more than 500/ which struck me as fairly amazing.

Reason for the Simon Fraser job is obviously money and it'll allow me quite a bit of freedom next year, since the appointment is only for four mos. Also intend to stock up on university letterheads, it being a point of pride with m e that I never write a personal letter on store-bought paper.

Have a poem in Maclean's coming, also a long poem on CBC some time in future, and killed six birds with fourteen slingshots in that I used the Maclean's poem for the end of the long CBC poem, feeling very clever and cunning.

Have a reading at Sib George in Montreal Mar. 13, so will (perhaps) be seeing you depending on what the arrangements are. Hoping this will knit into a similar reading at Brock in St. Catherines.

I apologize for so much news of myself, but haven't seen you in so long, you know. I guess you're still drinking--well, so am I, lamentably. So many parties lately I feel like a sober alcoholic mourning his lost six-pack. Hope you managed to peddle a broadsheet or two of mine, and that the price have set I thought a bit high turned out to be not too high after all. Also did a little book hunting, with only moderate luck. The goddam book dealers are getting too wise, and you hafta pay more than 50% of what a book is worth before you can buy it. That's unfair, I feel. But did pick up a bio of Joseph Brant in two vols, pub. in Cooperstown mid-nineenth century.

See you. Best,

OFFICIAL AAA MOTEL

HIGHWAY NO. 6 SOUTH OF ONTARIO AGRICULTURAL COLLEGE

OFFICIAL CAA MOTEL

He details recent publication successes, including *Maclean's* magazine and the CBC, and his hope that the broadsides he left with Ahvenus at the store are selling. He details a familiar writer's vice: his drinking ('So many parties lately I feel like a sober alcoholic mourning his lost six-pack.') As per Purdy's custom, he writes on stationery he has picked up somewhere along his travels rather than store-bought stationery, which as he points out in this letter is 'a point of pride.'

Ahvenus also helped to promote Canadian writers by creating catalogues specific to Canadian Literature, both fiction and poetry, which would aid libraries in making purchasing decisions. Draft copies of some of these catalogues are on display.

Other booksellers represented within the Fisher's archival collections include Irene McGuire, who ran the Writers & Co. shop; David Mason, who continues to operate a shop in Toronto; Montreal-based Roger Auger; and Patrick McGahern, who runs a shop in Ottawa. Collecting and preserving the papers of these book dealers was part of an initiative started by Richard Landon to create something he referred to as 'The Centre for the Book.'

Case 8 – Margaret Atwood's *The Handmaid's Tale*

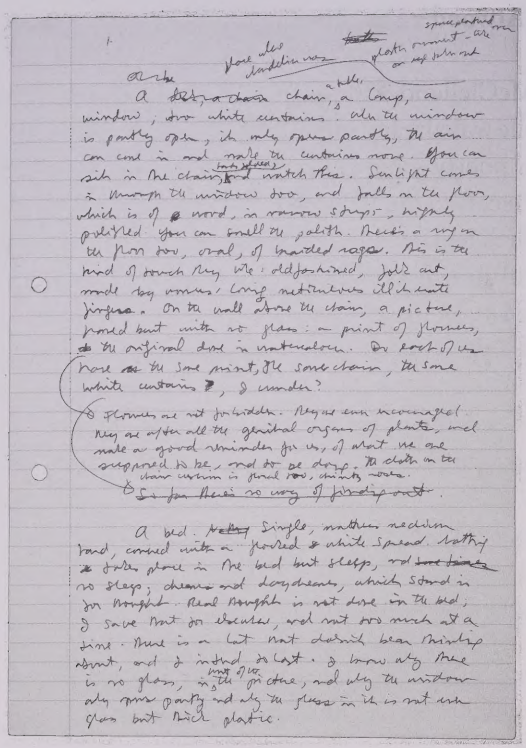
In the fall of 1985, McClelland & Stewart released Margaret Atwood's sixth novel, *The Handmaid's Tale*. She was already something of a rarity in Canada: a literary celebrity, known for both her poetry – her collection *The Circle Game*, published by Contact Press in 1966, had received the Governor General's Award for poetry – and her five previous novels, which had been well received and sold moderately well. She had also written a successful non-fiction book, *Survival: A Thematic Guide to Canadian Literature*, published by House of Anansi in 1972.

The Handmaid's Tale, however, put Atwood in another literary stratosphere. The novel, which received near-unanimous critical acclaim, has been Atwood's most successful to date. Not only has it reportedly sold over eight million copies and been translated into almost forty languages, it has been something of a cultural, political, and social touchstone. It was her breakthrough work and vaulted her to international literary celebrity, particularly in the United States, where it was released several months after its publication in Canada. It was, and remains, both a critical and commercial success. It won the Governor General's Award, and it was her first novel nominated for the prestigious Booker Prize. She has since won the Booker twice, including in 2019 for *The Testaments*, the sequel to *The Handmaid's Tale*. It has also received another badge of honour: it has frequently appeared on lists of banned and censored works, both in Canada and the United States.

The book has not been out of print since it was released almost thirty-five years ago. It has also spawned numerous adaptations: first as a film in 1990, with a screenplay by Nobel Prize-winning playwright Harold Pinter (although he tried to have his name removed from the credits because he was so displeased with the movie and the alterations made to his script), then several stage versions, a ballet, a well-received opera by Danish composer Poul Ruders in 2000, and, finally, a widely acclaimed television adaptation first aired in 2017, which has introduced the novel to a new generation of readers.

The Handmaid's Tale material in the Atwood Papers here at the Fisher provides an ideal window to examine the full life cycle of a book: from the initial manuscript drafts, through to the publishing, promotion, and publicity, along with the files of newspaper clippings maintained by Atwood herself that served as research.

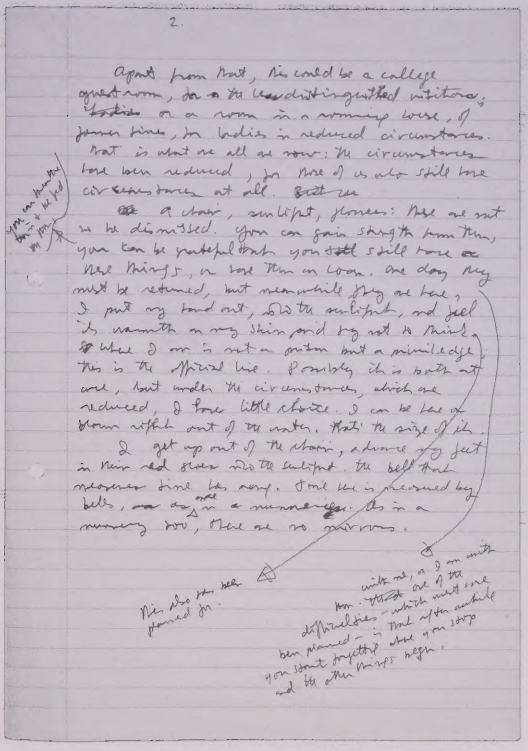
One interesting curio from the Atwood Papers, not directly related to the core *Handmaid's Tale* material, is a small book or pamphlet that Atwood herself created when she was a child. Titled *Sewing (Darning and Buttons)*, it was created by Atwood for Girl Guides, and consists of three pages of illustration, along with added buttons and fabric, featuring girls dressed in three separate outfits. The first page is of particular interest: Atwood has illustrated a girl wearing something akin to the now famous



red handmaid's dress much popularized in the television program. The similarities are purely coincidental, according to Atwood, but it remains an intriguing – and fun – artifact in the collection.

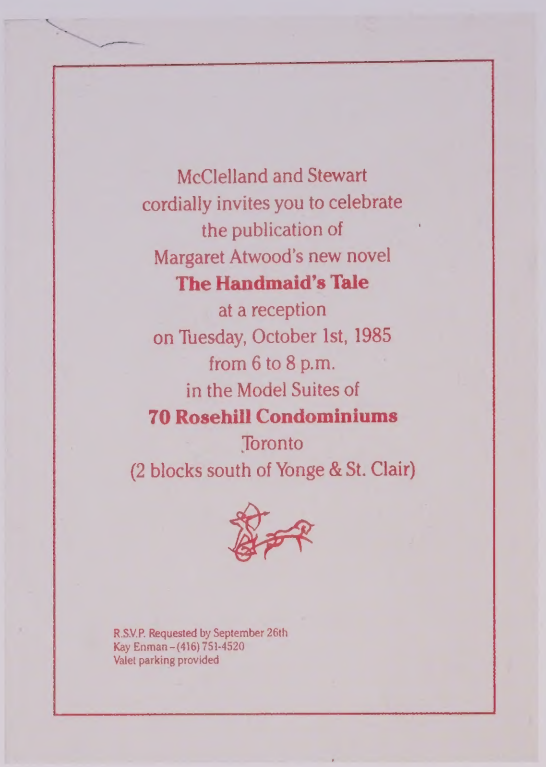
Atwood began to write *The Handmaid's Tale* in the spring of 1984 when she was living in West Berlin. On display is the first draft of the novel, written in Atwood's hand, with her own notes and revisions. Instead of the published version's opening lines: 'We slept in what had once been the gymnasium,' the original draft begins with: 'A chair, a table, a lamp, a window, two white curtains' – this line ends up being shifted to the beginning of chapter two in the final version. The novel was originally called 'Offred,' the name of the heroine in the novel. This title is revealed in one of the first typewritten drafts, and is then crossed out and replaced in pen by Atwood with the new and lasting title in early 1985, when the novel was not yet complete.

One of the remarkable revelations of the original handwritten draft is how little of the novel was altered from this first draft, and how few drafts there are, occupying only two archival boxes. Moreover, from an archival view, the writing of the book did not appear to be long and laborious: from initial draft to publication was around eighteen months, which is a relatively short gestation. By comparison, her long-time partner Graeme Gibson's first novel, *Five Legs*, seen earlier in the exhibition, was sketched out



in a series of notebooks and drafts beginning in 1959, and published over ten years later by House of Anansi in 1970. The holograph drafts of *The Handmaid's Tale* are typical of Atwood's earliest work, particularly prior to computers and word processing, when most of her work is first drafted by hand.

While the novel deals with an ominous future, Atwood has always objected to it being referred to as science fiction. Rather, she calls it 'speculative fiction,' largely because she insists that nothing that happens in the book has not happened in real life, somewhere at some time. The research and reference material she collected that now reside in her archives can attest to that. In her clippings files that she kept as background material for *The Handmaid's Tale*, she collected articles about various topics ranging from P.C.B. levels in polar bears to collective hangings in seventeenth-century England to religious cults and the state's influence on women's bodies. Atwood also states, in a letter to one of her U.S. agents, that many other influences were worked into the novel as well, including her reading of the Bible ('which can be liberating or stifling depending on how it's interpreted and which parts you stress'), her study of Puritan New England from when she was a student at Harvard, her travels in Iran and Afghanistan, her interest in military tactics, and even the Old Dutch Cleanser box of the 1940s, which featured a depiction of a woman with a face-con-


McClelland and Stewart
cordially invites you to celebrate
the publication of
Margaret Atwood's new novel
The Handmaid's Tale
at a reception
on Tuesday, October 1st, 1985
from 6 to 8 p.m.
in the Model Suites of
70 Rosehill Condominiums
Toronto
(2 blocks south of Yonge & St. Clair)
R.S.V.P. Requested by September 26th
Kay Enman – (416) 751-4520
Valet parking provided

cealing hat and large stick that had frightened many children of her generation, including Atwood herself. She claims to have used the clothes featured on these boxes as the inspiration for her handmaids' costumes.

As the archival material around the promotion of *The Handmaid's Tale* demonstrates, McClelland & Stewart put in considerable marketing muscle to publicize the novel. Atwood had a heavy cross-country tour schedule in 1985 to promote the book, beginning 27 September in Halifax, and ending 18 November in Windsor and London, after travelling out west. Her schedules within each city, also on display, would typically involve two or three radio or television interviews, a print interview with the local newspaper, and a signing at a bookshop. Her American publisher, Houghton Mifflin, anticipated that the novel would be Atwood's breakthrough in the United States, and accordingly had her commit to an exhausting travel schedule, including New York, Los Angeles, San Francisco, and Boston.

The publicity materials produced also attest to the importance, and the sales potential, of the novel: one example is a brochure for booksellers for a '40-copy floor display with a special display,' priced at $198, for the Fawcett paperback release. A year and half later, the cover design received a slight refresh, 'as we usually do after a book has been on sale for a while,' wrote the publisher.

Atwood has not only been generous with her archival donations – she donates a new batch of literary papers every year – she has also provided the Library with at least one copy of every book she has authored, including different editions and translations. As a result, the Fisher has amassed the most comprehensive collection of Atwood's published work in the world. For *The Handmaid's Tale* alone, that means almost one hundred different copies, many in English, but also in over thirty languages, from French to Korean to Breton. She has helped with the translations as well: on display is correspondence with the Chinese translator, asking for clarifications on words and vernacular phrasings.

Afterword – The Role of Archives and Libraries

The Department of Rare Books and Special Collections has, from its beginning in 1955, consistently sought to expand its collections in the areas of Canadian literature by building enduring relationships with the CanLit community. The Library has done this not only with respect to our extensive Canadiana print collection, but through our active accumulation of literary archival materials. As stated in the introduction to this exhibition catalogue, we now hold the papers of over one hundred writers, editors, publishers, illustrators, and booksellers.

This exhibition highlights material from some of the collections and resources the Library has cultivated, specifically focusing on the broad network of individuals who have worked together to shape Canadian literature since the late nineteenth century. It also demonstrates the important role archives play in the life cycle of a literary work.

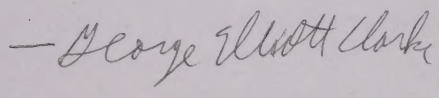
Writers create drafts, edit, share, collaborate, and publish, then often donate their papers to a library or archive as a final step. Depositing papers in an archive or library is a process that not only ensures that early works and drafts remain preserved and unaltered, but it also helps to connect them to a broader network of researchers, scholars, journalists, and biographers who rely on these primary sources to facilitate their studies and further our understanding of Canadian literature.

With this exhibition, we have attempted to feature a cross-section of the Fisher's archival collections, focusing on some of the more recent donations that we are fortunate to receive. As is the case with most archives, we acknowledge that our collection is in no way a comprehensive or complete representation of Canadian literature and the numerous and varied voices who have contributed to its success. While our collection strives to grow more diverse with each year, we are nonetheless aware of the blind spots that remain. It is our hope that as our collections continue to grow, we will continue to collect papers that reflect the diverse individuals that comprise the mosaic of our country's literature.

This exhibition also demonstrates how the type of material we collect has changed over time. From holograph (or handwritten) drafts to typescripts with cut-and-paste – and usually stapled – changes, to word-processed drafts, the way in which writers work is constantly changing. Archival collections and donations have also significantly changed over the past twenty years, and drastically so in the past few years. We are increasingly receiving donations of born-digital material, in the form of hard drives, flash drives, email accounts, and sometimes even laptops. While this exhibition relies primarily on physical texts – textual materials in archival parlance – we acknowledge that the format of literary papers is changing. Although this will alter the role of archives and libraries in terms of how material is presented, in many ways our task remains the same. We are as committed as ever to preserving, showcasing, and celebrating the numerous authors and donors who have made our collection what it is today.

Entering the Archives

Letters that tell our feelings have value
Because true statements exceed all pricing:
They are so rare. Our laid-bare emotions,
Indelibly inked, rise in stock, until
Each line proves gold for scavenging scholars
Or critics—worms—all seeking proof of love
(Or scandal, which sparkles like jagged glass).
How can we know that what we try to say
Right now, writing back and forth with passion,
Will not seem quaint or strange in latter years
When our catalogued leaves are unfolded
To reveal love surpassing assessment?
We foresaw no accounting when we kissed.
How could we know love was our sentences?



Permissions

We would like to thank the following individuals for allowing us to use images of their work in the catalogue: Margaret Atwood, Bascove, George Elliott Clarke, Lawrence Hill, Charles Pachter, and Alan Stein.

A complete list of all of the Canadian literary manuscripts held by the Fisher Library can be found on our website.

Photo captions

P. 9 Pages from *Our Land Illustrated in Art and Song*. Toronto: Toronto Willard Tract Depository, [1887?].

P. 10 Cover for *Our Land Illustrated in Art and Song*. Toronto: Toronto Willard Tract Depository, [1887?].

P. 12 Holograph letter from E. Pauline Johnson to James Elgin Wetherell, 1893, from the J.E. Wetherell Papers.

P. 14 Holograph letter (unsigned) from Susanna Moodie to Richard Bentley, 1871.

P. 15 Frontispiece and title page for Susanna Moodie's *Roughing it in the Bush*. Toronto: Maclear & Co., 1871.

P. 16 Frontispiece and title page for Lucy Maud Montgomery's *Anne of Green Gables*. Boston: L.C. Page, 1908.

P. 17 Table of contents from holograph notebook: 'Lyrics 75: Book 1,' 1975, from the George Elliott Clarke Papers.

P. 19 'Blue Bunny Comics by Peggy,' [194-?], from the Margaret Atwood Papers.

P. 20 'Tajemná jeskyně.' Holograph manuscript written by Josef Škvorecký (illustrated by his father), [1934], from the Josef Škvorecký Papers.

P. 22 High school poem by Gwendolyn MacEwen submitted to a literary contest, 1956, from the Gwendolyn MacEwen Papers.

P. 23 Page from holograph notebook: 'Lyrics 75: Book 1,' 1975, from the George Elliott Clarke Papers.

P. 25 Holograph notebook for *The Book of Negroes*. Includes mention of the novel's protagonist Aminata Diallo, 2007, from the Lawrence Hill Papers.

P. 27 Cover for Mazo de la Roche's *Jalna*. Boston: Atlantic Monthly, 1927.

P. 30 Pages from holograph notebook, [ca. 1958–1962], and typescript draft with revisions by Dennis Lee for Graeme Gibson's *Five Legs*, [196-?], from the Graeme Gibson Papers.

P. 32 'The Blue River,' a self-published book of poetry by Al Purdy. Typescript with holograph inscription, bound in leather and stapled together, 1939, from the Al Purdy Papers.

P. 33 Photograph of Crad Kilodney taken by Derwin Mak, 1985, from the Crad Kilodney Papers.

P. 36 Letter from Raymond Souster to Gwendolyn MacEwen, 1960, from the Gwendolyn MacEwen Papers.

P. 38 Maquette/dummy from 'Departure from the Bush' for *The Journals of Susanna Moodie*, 1980, from the Charles Pachter Papers.

P. 39 Maquette/dummy from 'Further Arrivals' for *The Journals of Susanna Moodie*, 1980, from the Charles Pachter Papers.

P. 40 Hand-drawn mock-up and original colour woodblock prints for Penguin edition cover by Bascove for Robertson Davies's *Tempest-Tost*, [198-], from the Robertson Davies Papers.

P. 42 Original artwork for dust jacket of *On Target* by 'John Holmes' (Raymond Souster), [1972], from the Raymond Souster Papers.

P. 43 Wood engraving proof for 'How to Write a Poem' for P.K. Page's *The Golden Lilies: Eight New Glosas*, 2009, from the Alan Stein Papers.

P. 44 Bohemian Embassy poster, [196-], from the Martin Ahvenus Papers.

P. 46 Holograph letter from Stephen Leacock to W.C. Bell, 1914, from the W.C. Bell Papers.

P. 48 Photograph of Arthur Hailey in Toronto bookshop, 1968, from the Arthur Hailey Papers.

P. 50 Typescript letter from Al Purdy to Martin Ahvenus, 1970, from the Martin Ahvenus Papers.

P. 52 First page of the holograph draft for *The Handmaid's Tale*, [1984], from the Margaret Atwood Papers.

P. 53 Second page of the holograph draft for *The Handmaid's Tale*, [1984], from the Margaret Atwood Papers.

P. 54 Launch notice for *The Handmaid's Tale*, 1985, from the Martin Ahvenus Papers.

P. 57 'Entering the Archives,' poem by George Elliott Clarke, undated

Typeset in *Goluska*, designed by Canadian type designer Rod McDonald to honour his long-time friend Glenn Goluska, 1947–2011. Goluska was one of Canada's finest designers, who, while working at Coach House in the 1970s, fell in love with Linotype and the work of the noted American typographer and type designer William Addison Dwiggins. The typeface *Goluska* is a homage to Dwiggin's famous typeface, Electra. Although McDonald tried to capture some of the feel of *Electra*, he avoided making a slavish copy; *Goluska* is sturdier and the x-height is larger than Electra.

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